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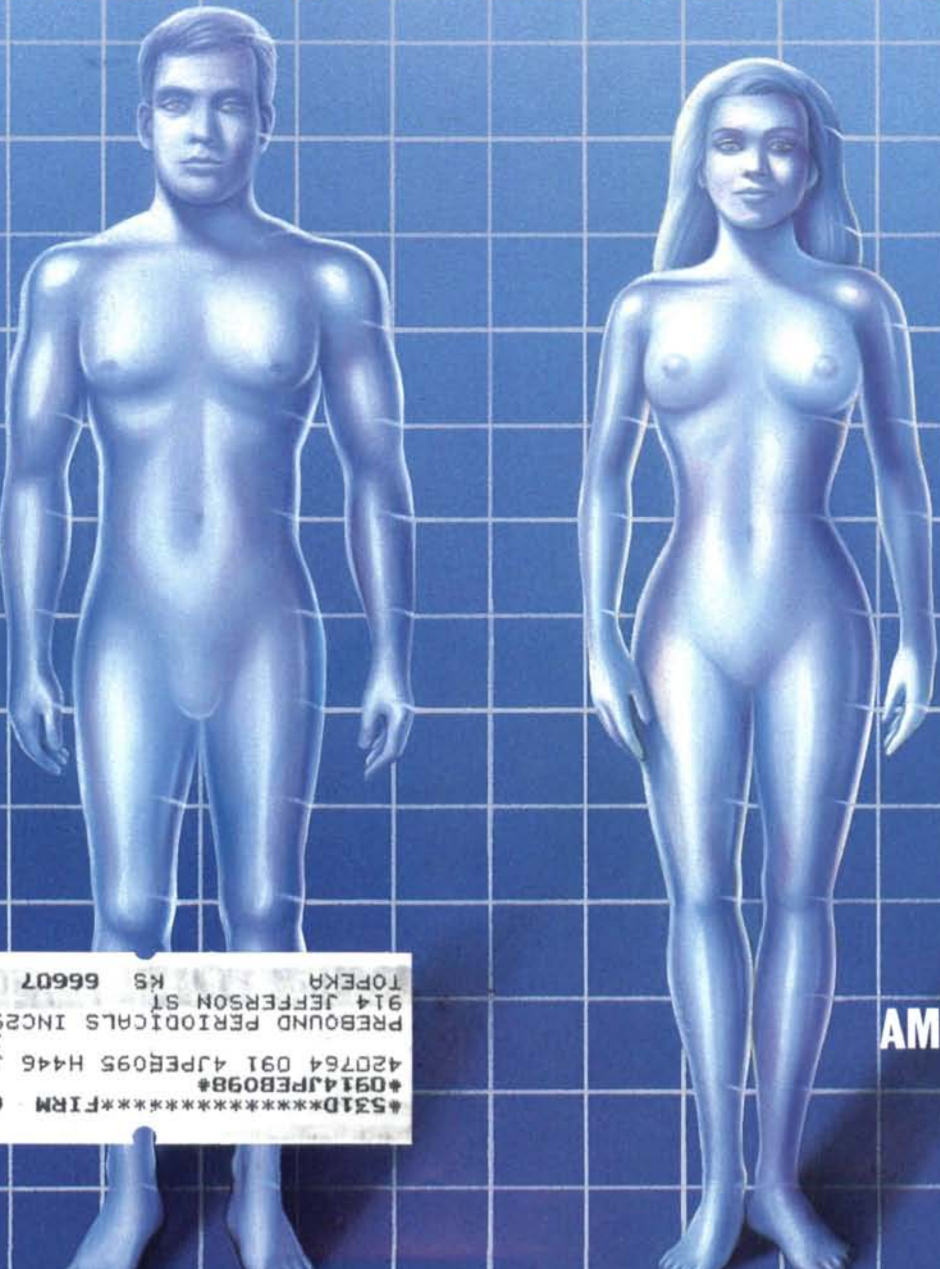

BY
AMY VIRSHUP

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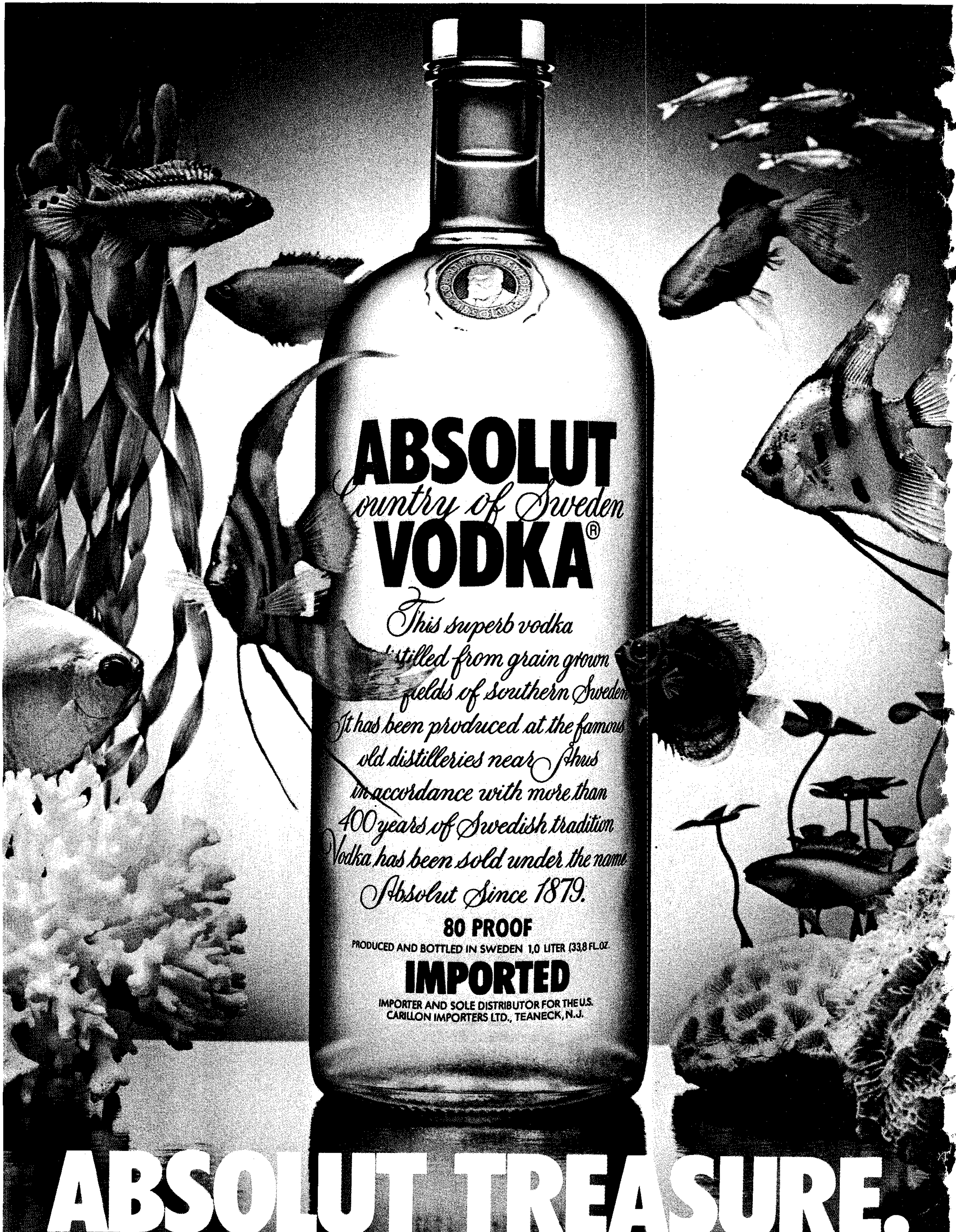
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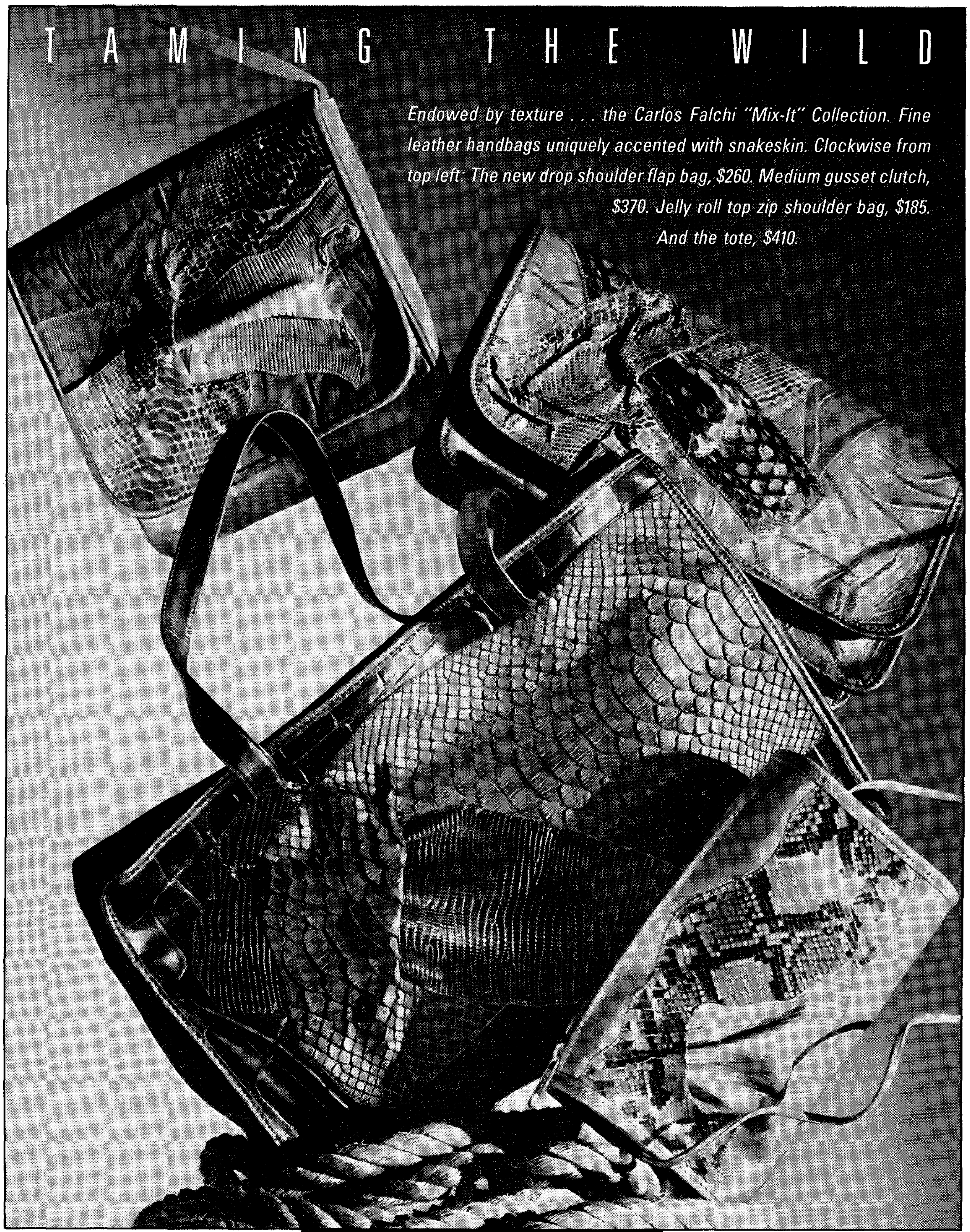

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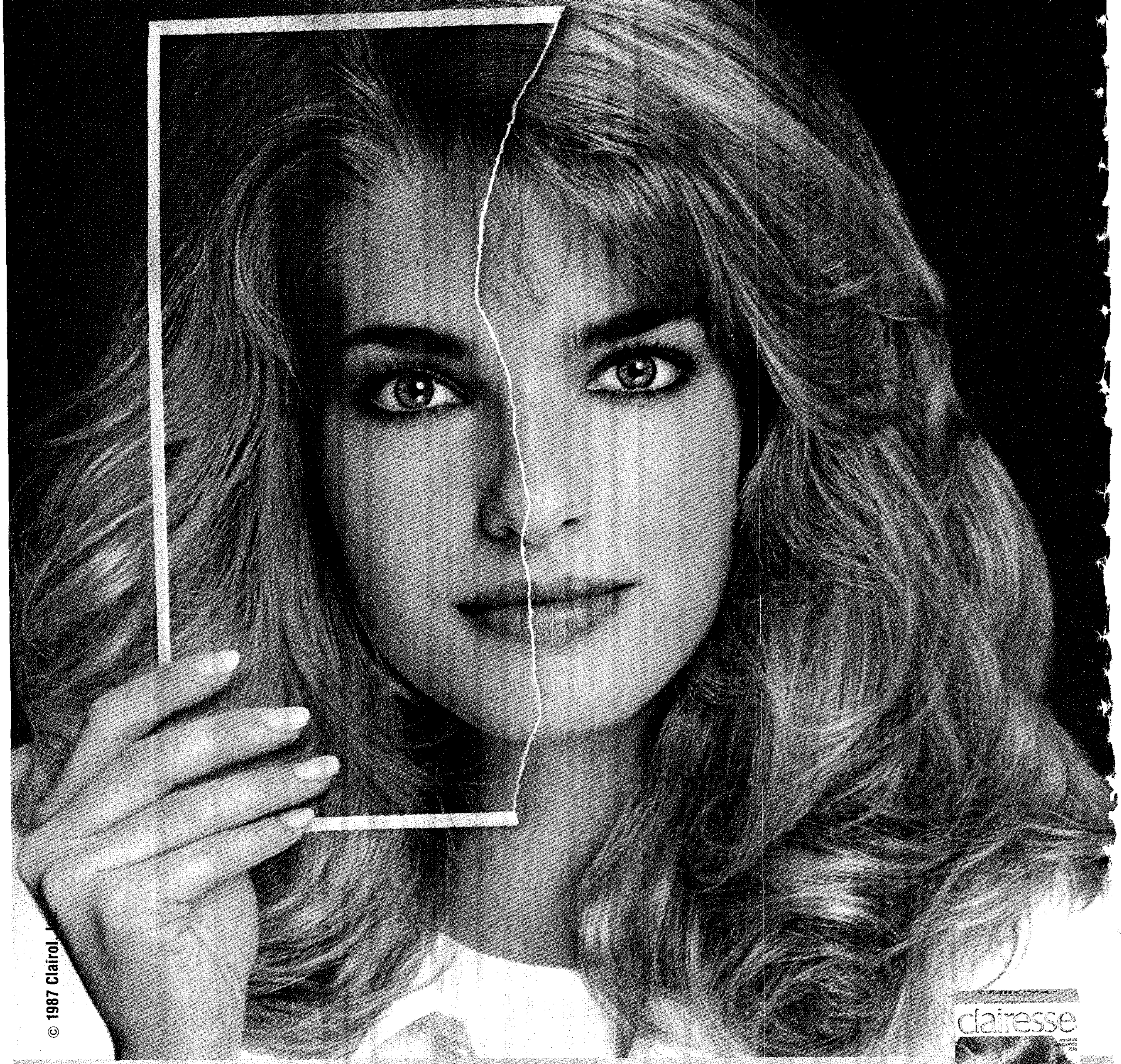

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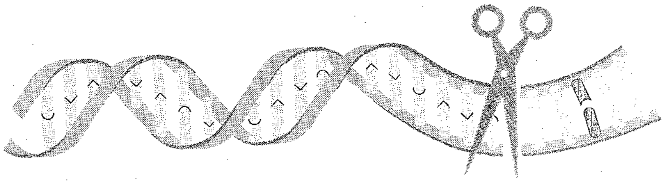


26 Perfect People?

BY AMY VIRSHUP

Suddenly, without much time to ponder the ethical implications, Americans are being thrust into the age of the tentative pregnancy: Using remarkable new DNA technology, doctors can now detect in the womb such inherited diseases as cystic fibrosis and hemophilia. For many couples—especially in the urban middle class—prenatal testing has become routine. Says one specialist, "It's not beyond the realm of possibility to start thinking about a day when there's not going to be any genetic disease." But critics have raised serious objections to the new genetics—saying that it will encourage abortion and devalue the lives of the handicapped. A report from the frontiers of genetics.

36 'Hey, Bro'er!'

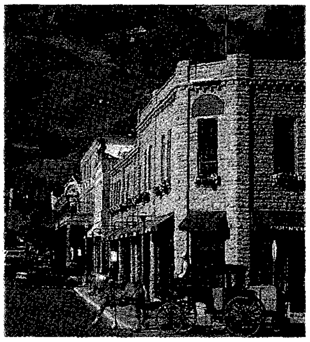
BY DINITIA SMITH

According to William F. Buckley Jr.'s accounts of his life, his existence is one of superhuman glamour and productivity: He edits the *National Review;* moderates *Firing Line,* a talk show; writes 150 columns and one book a year; and gives 40 lectures annually. And then there are the sailing trips (the latest is chronicled in his new book, *Racing Through Paradise*), the parties, the lunches, the dinners. Could Buckley's life really be so remarkable? Could anyone's? And if it were, where would he get the energy? One day, Dinitia Smith found out.

44 True West

BY GAEL GREENE

Feeling Hamptoned out, Gael Greene headed west—to Aspen. She found a town of rugged landscapes, easy-to-take culture, and perfect bodies—and promptly fell in love. Though the town is legendary for its winter chic, during the summer it's casual and inviting, with hardly a Kennedy in sight. A guide to staying and eating—from a deliciously surprising sushi bar to a beautifully restored 1889 hotel—in the Rockies' most famous resort.



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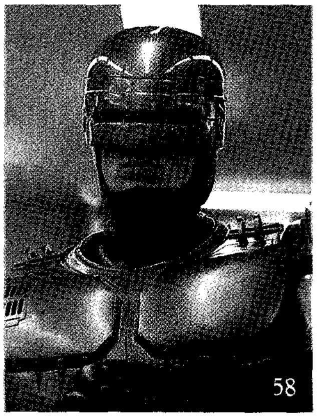

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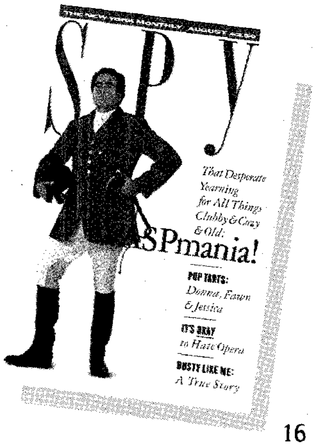

THE NEW YORK MONTHLY AUGUST
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With some of its stars missing, Mostly Mozart came up with one winner: the remarkable Alicia de Larrocha.

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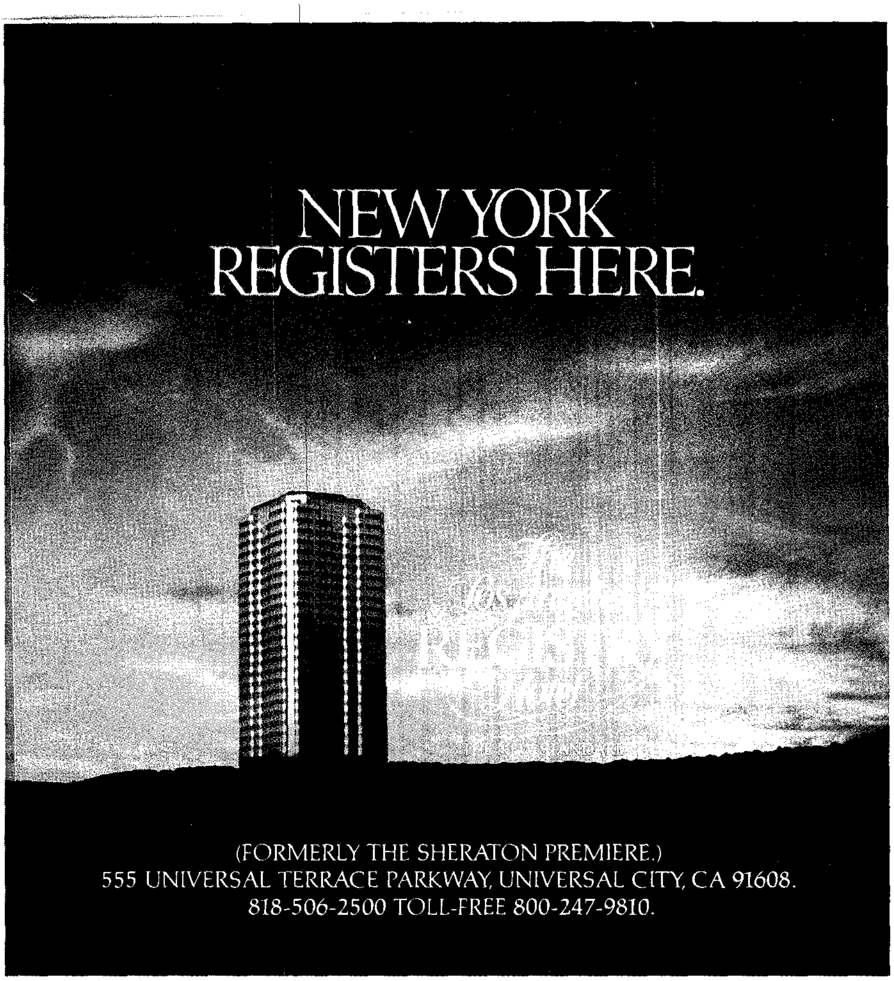
Photographs: center left, Dana Fineman/Sygma; right, Deana Newcomb.



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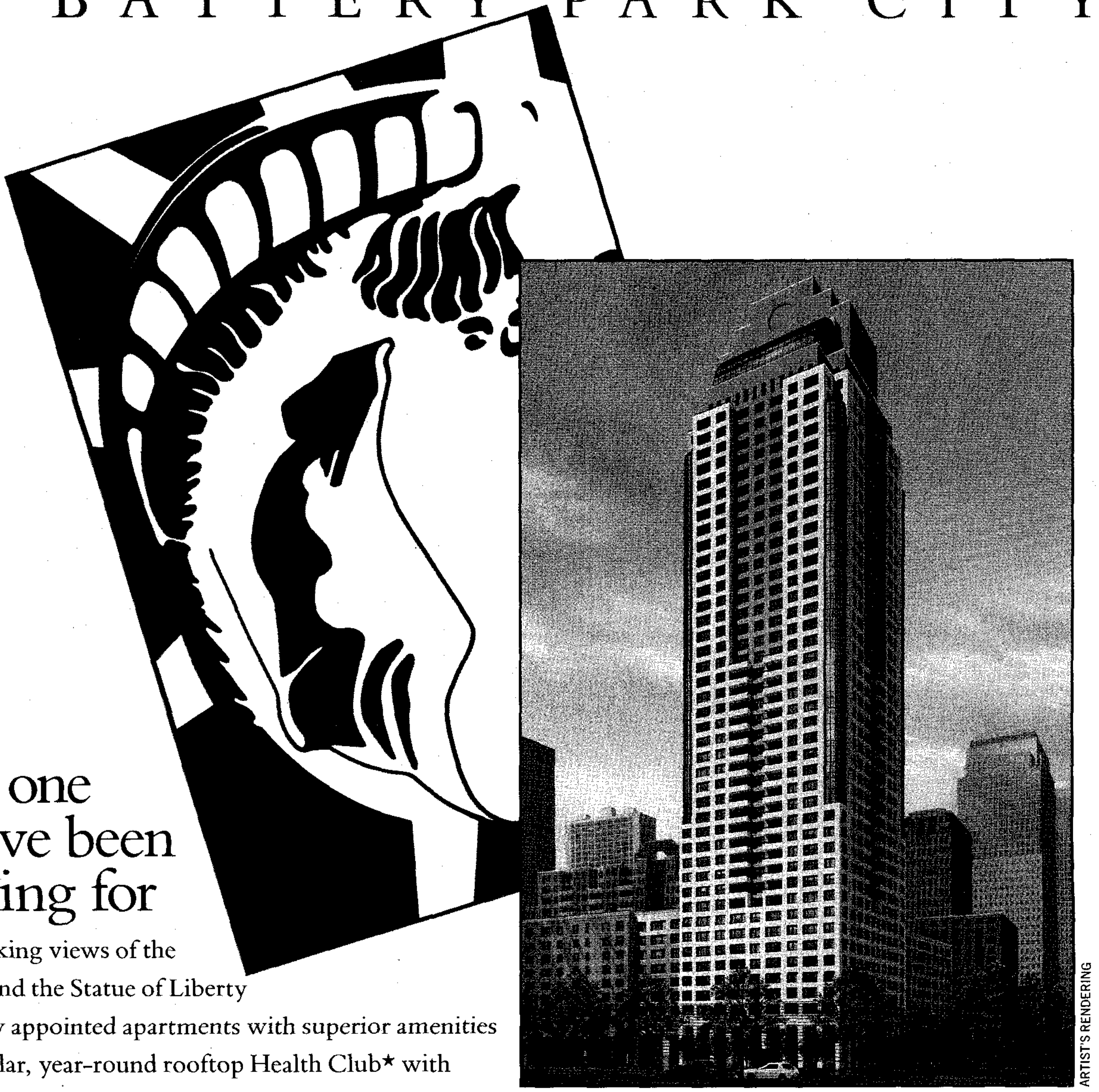

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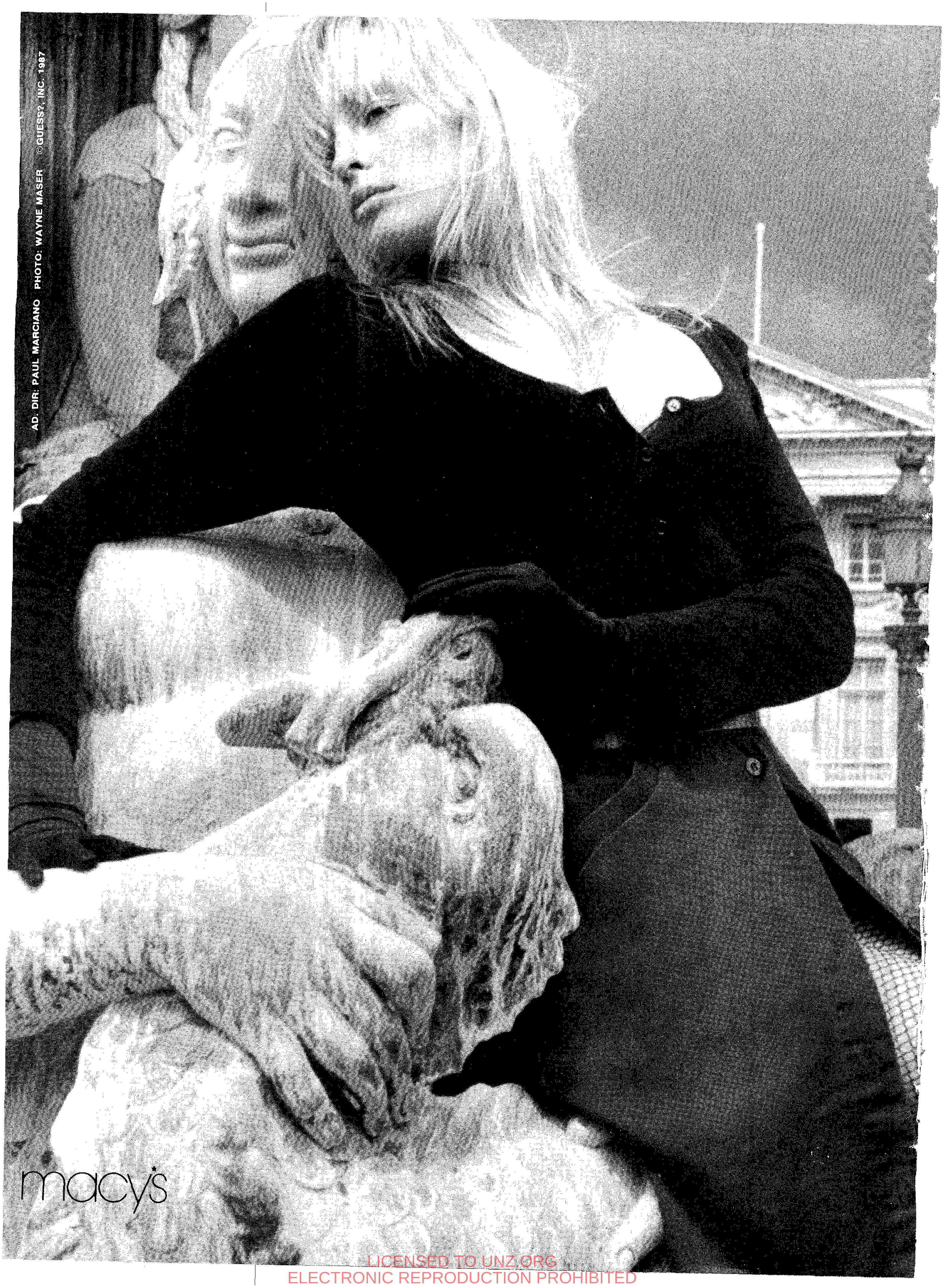
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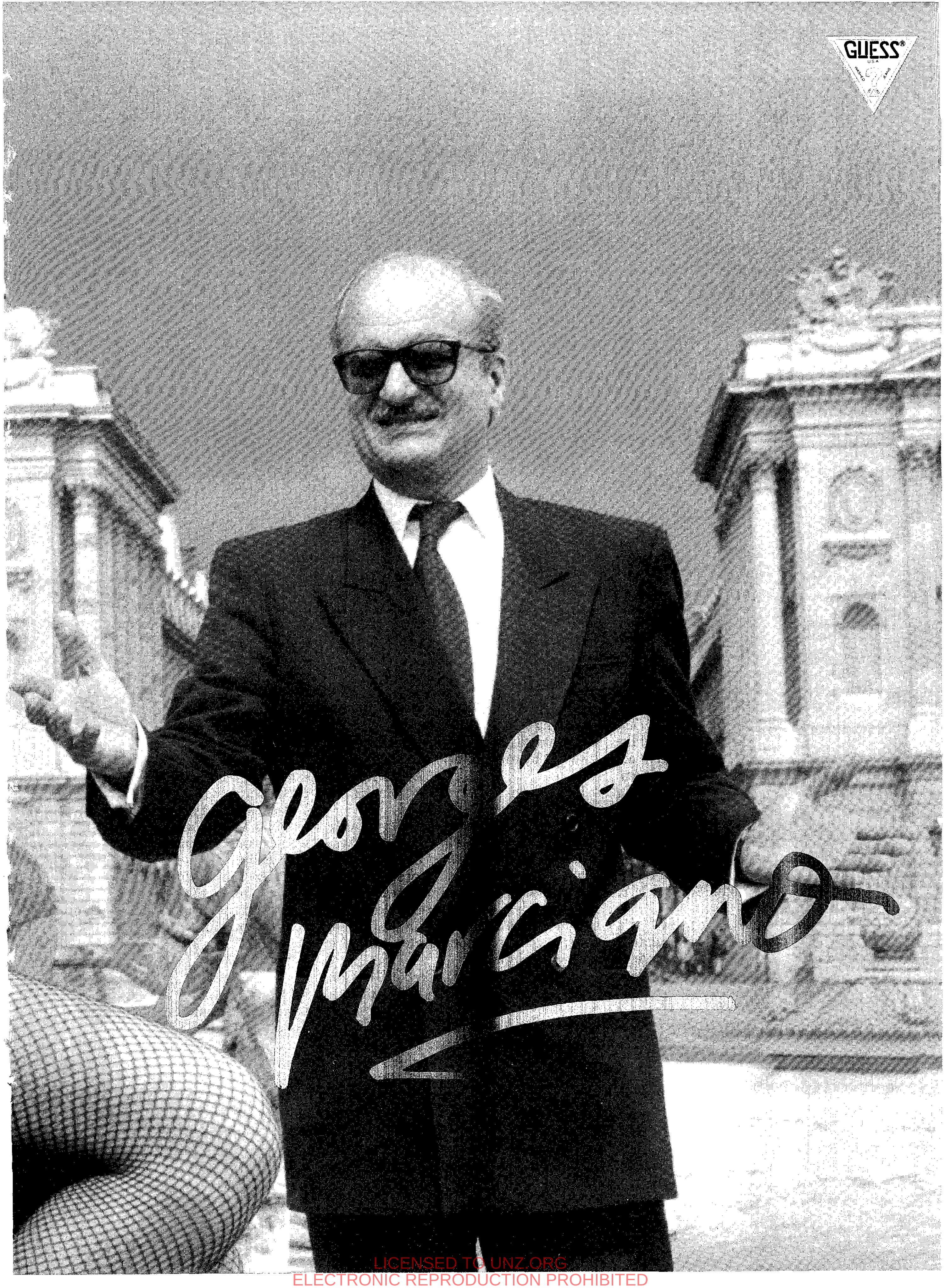
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LETTERS

Is This Love?

THERE'S ONLY ONE PROBLEM WITH ELLEN Hopkins's article "Love" ["Summer Pleasures," June 29–July 6]: Some people may think the piece is satire or hyperbole. It's not. Last year, I spent a very enjoyable evening on a blind date. We talked and laughed together easily and had common interests. Later, I thought, Now *there's* one I'll certainly hear from again. After two weeks of silence, I called our matchmaker to see if there was an explanation. He hemmed and hawed and then told me that my date had indeed found me pretty, bright, witty, and fun to be with. But going through a divorce had given him a much clearer idea of what he wanted in a woman, and he didn't want to make the same mistake twice. Despite my charms, I lacked one attribute, which made a second date pointless: I don't play racquetball.

Name withheld
Manhattan

DID ELLEN HOPKINS STATION HERSELF outside a meeting of Neurotics Anonymous? The people she interviewed were so pretentious and self-centered, it's unlikely they'll ever find anyone who pleases them, or vice versa.

Whatever happened to a drive to Jones Beach? Or a walk in Central Park on a Saturday afternoon? Is the Bronx Zoo also out? Maybe these activities are scorned because, after all, people would be forced to rely on conversation and to act naturally. This would be hard, if not impossible, for those too busy cloaking themselves with talk about "nouvelle" this and "Deco" that. The people in Hopkins's article are so uptight, no wonder they have performance anxiety on dates.

Ted David
Franklin Square, N.Y.

THIS ISN'T AN ARTICLE ABOUT LOVE. IT'S about soulless, calculating, manipulating people. Ellen, if you'd like to write a companion piece, you're more than welcome to call me and get some opinions from a real human being.

V. Dunie
Manhattan

AS A TRANSPLANTED MIDWESTERNER, I know that if I had wanted to get married and have kids, I should have stayed down on the farm—and died of boredom. I may never leave New York City, and being single is a small price to pay for living here.

But when I do miss male companionship, I answer the "Strictly Personals" ads. I select a few, then weed out the obvious jerks over the phone. The men I go out with are usually pleasant and interesting. And every so often, there's real chemistry between us.

It would help if the "Strictly Personals" section were divided into categories, like "Desperate," "Serious," and "Just Window-shopping."

Kathryn A. Davis
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

I'VE TOLD EVERYONE I KNOW WHO'S SINGLE—including my ex-boyfriend—that "Love" is must reading.

Lynn R. Green
Queens

THE ARTICLE'S TITLE WAS RATHER INCONSISTENT with its content. Although Hopkins claims she interviewed four dozen people, "Love" focused on a group who either never *could* love or are no longer able to. There emerged a picture of a largely jaded, defensive set of emotionally deprived individuals.

Rather than reporting only negative attitudes and experiences, *New York* would provide a service to its readers by including articles that help communicate the warmth, understanding, and, yes, love felt by most of us.

David Kramer
Manhattan

I'M IN LOVE AND HE'S IN LOVE. THE BEST part is, we're in love with each other. We, too, had pounded the pavement for years, searching for the *l* word. Finally, I decided I first had to learn to love myself. And just when I did, *he* came along. We met at a friend's wedding in June 1986, got engaged three months later, and were married in June.

Lori S. Wachter Wolfson
Manhattan

Partners in Television

JOHN LEONARD IS RIGHT: *The Days and Nights of Molly Dodd* is terrific ["Television: Just Ask Alice," June 15]. But Leonard is only partly correct when he identifies Jay Tarses as the one "who brought us *Buffalo Bill.*" Jay Tarses *and* Tom Patchett created *Buffalo Bill,* as well as *The Bob Newhart Show, The Tony Randall Show,* and *We've Got Each Other.*

George D. Meredith
Upper Montclair, N.J.

Best Intentions

JEANIE KASINDORF'S ITEM ABOUT SHELLEY Long needs some clarification ["Intelligencer: Shelley Too Busy for Mt. Sinai Kids," June 8]. I am the coordinator of the Home Dialysis Program at Mount Sinai. I told Long about a child, Kathy Segovia, who came here from Ecuador for a transplant. Long had me bring Kathy to our unit and spent quite some time talking to her through an interpreter. She autographed pictures for Kathy, who was permitted to watch the filming of scenes from the movie Long is working on. The actress was gracious, charming, and giving, both of her time and her money: She gave $1,000 to the Kathy Segovia Fund, and the film crew donated $700.

Because of her busy schedule, Long may not have had the time to visit *all* of the children, but she certainly did bring "Cheers" to Kathy Segovia.

Shirley J. Bier
Brooklyn

Broken Dreams

I READ "THE LAST ANGRY MAN" [BY ERIC Pooley, May 25] with interest and anger. In 1964, I retired from the New York City Police Department after five years as a detective on the 16th Detective Squad and fifteen years on the Manhattan West Homicide Squad.

The Times Square area has been a disgrace to the city for many years. To kids who dream about escaping their small hometowns, the Great White Way seems a magical place that will provide all the excitement that "the sticks" do not. These kids hit the streets of New York with no money and are easy prey for well-dressed executives who enjoy sex with children. Lured by offers of food, clothing, and shelter, the kids are introduced to sex by these degenerates—upon whom they become dependent—and the child is gone forever.

Eddie Griffin
Avila Beach, Calif.

To Be Continued . . .

I HASTEN TO CORRECT *New York* READER Robert W. Larkin: I am *not* the lady pictured on Ronald Reagan's left at El Morocco in the April 27 issue ["Letters: Who's That Lady?" May 18].

In 1939, at the beginning of my career, I was among the first ten models to join the new Harry Conover Agency, which was co-owned by one Gerald Ford. This is as close as I ever got to a president.

Janis Carter Stulman
Longboat Key, Fla.

NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

LAUDER LOOKS AROUND...MELNICK MOVES ON...OLIVER'S STORY...GEIST APPEARANCE

EX-MOYNIHAN MAN NIXES LAUDER JOB

A Republican-party source says that Ronald Lauder, the U.S. ambassador to Austria and a son of Estée Lauder, tried to hire Senator Pat Moynihan's former chief of staff Harrison "Lee" Rainie to work on a campaign for Moynihan's Senate seat. Although it has been widely rumored that Lauder intends to enter the Republican primary, he has yet to announce his plans.

Rainie, a former *Daily News* columnist, resigned from the senator's staff in June after a public confrontation with him. The face-off occurred at a Washington press briefing when Moynihan was asked why he had barred from an earlier briefing a reporter who was investigating his personal finances. After Moynihan denied having done anything like that, Rainie acknowledged that the senator had indeed told him to keep the reporter out.

The source says that Rainie turned down the offer to work on a Lauder campaign. Rainie refused to comment on the report. Lauder said, "I know nothing about that. I'm over here putting in twelve- to eighteen-hour days being ambassador; I'm not thinking about the subject."

MAKING BOOK ON THE 'OLD BUFFOON'

While superagent Swifty Lazar and Oliver North are discussing how much money they can persuade a publisher to pay for the lieutenant colonel's memoirs, New York publishers are trying to rush other North books into print. Last week, journalist Peter Meyer, who worked on the North story in *Life* magazine's May issue, signed with St. Martin's Press to write *Defiant Patriot: The Life and Exploits of Lt. Colonel Oliver North.* A spokeswoman for St. Martin's says the book will be published "as fast as we can," in simultaneous hardcover and mass-market-paperback editions.

Donald I. Fine, Inc., which last January signed a deal with Ben Bradlee Jr. to publish *Guts and Glory: The Oliver North Story,* isn't dawdling, either. Fine had planned to publish the book in March 1988 but now wants Bradlee, a reporter for the Boston *Globe,* to deliver the manuscript "as close to the end of the hearings as possible" so the book can be out in the fall. "We had planned a 75,000-copy first printing," a Fine spokesman says. "But last week, we got orders for 25,000 copies from bookstores. So we'll start with at least 100,000."

OLIVER NORTH

MELNICK SAYS, 'GOOD-BYE, COLUMBIA'

Hollywood producer Daniel Melnick, who made *Roxanne,* Columbia Pictures' summer hit, is leaving the studio. Melnick, a former president of Columbia, will finish one more film—a comedy-drama starring Tom Hanks and Sally Field—before leaving. A source familiar with the negotiations says that Melnick, who has an independent distribution deal with Columbia, is about to sell his company, IndieProd. The leading bidder is Jerry Weintraub's new film company, Weintraub Entertainment Group.

Melnick will be the fourth major filmmaker to leave Columbia since David Puttnam became its chairman. Puttnam has said that he wants to make low-budget in-house films rather than continue the studio's tradition of expensive multi-picture deals with producers. "The irony," the source says, "is that Coca-Cola, which owns Columbia, is a major backer of the Weintraub company. So if Melnick goes with Weintraub, he'll still be making movies with Coca-Cola money; he just won't be making them for Columbia." Melnick and Weintraub did not return calls.

A SCENE FROM *ROXANNE*

GEIST'S MULTI-MEDIA PLANS

New York *Times* columnist William Geist isn't abandoning the printed word when he leaves the paper for CBS's *Sunday Morning.* Geist says that when he's not writing commentaries and features for Charles Kuralt's show, he will be working on his first novel, *Lake of the Ozarks.*

"It will be about a resort in rural Missouri that my aunt and uncle ran," he says. "I worked there for seven summers. The book will trace the whole evolution of the region, from building the area's first dam, to making hillbillies into go-cart operators, to the time when Ramada Inns replaced the small family-run hotels."

Geist's final "About New York" column will run in mid-August. The betting around the *Times* is that "Our Towns" columnist Michael Winerip will take over from Geist. Metropolitan reporter Jane Gross and religion reporter Joe Berger are likely candidates to replace

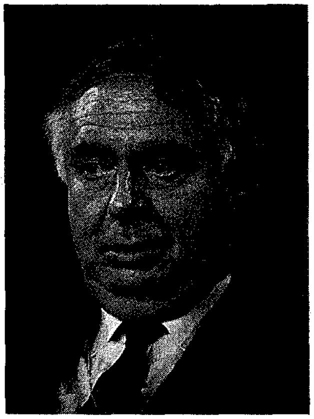
WILLIAM GEIST

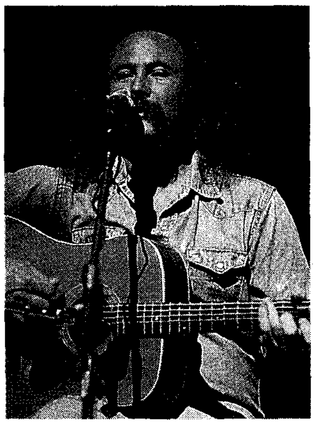
ASSISTANT EDITOR: PEG TYRE

Photographs: top, Jean Louis Atlan/Sygma; center, Joseph Lederer; bottom, Benno Friedman.

CONDO CONTRETEMPS...CROSBY CONSCIOUSNESS...LIMAN AID...THE *LIFE* OF RYAN

ZECKENDORF TOWERS


ARTHUR LIMAN


DAVID CROSBY

Winerip. But a *Times* spokeswoman would say only, "We haven't made any decisions."

WATERGATE LAWYER PLAYS CIA CHIEF

Fred Thompson, the former Watergate minority counsel who is appearing as a guest commentator for CBS during the Iran-*contra* hearings, can also be seen next month on the big screen. The Washington lawyer is appearing in Kevin Costner's new film, *No Way Out*, playing a CIA director who tries to unravel a murder and cover-up at the Defense Department.

Thompson, who had his first movie role two years ago in *Marie*, which starred Sissy Spacek, says he's thinking about devoting more time to his acting career.

"I've gotten a couple of calls from people," he says, "and I have to decide how serious I am going to be about this. I'd do a western if the right one came along, but there isn't a wide range of parts for me. If a director needs a mean-looking S.O.B., I'm available."

DAVID CROSBY TO TELL HIS STORY

There was more than music on David Crosby's mind when Crosby, Stills and Nash performed at Radio City Music Hall two weeks ago. Crosby and his literary agent, Al Lowman, were holding meetings with four publishers, trying to sell a twenty-page proposal for the singer's autobiography, *Long Time Gone*. Last week, Doubleday bought the book for about $500,000. It will be published in the fall of 1988.

Crosby, who has been arrested several times for possession of drugs and unlicensed handguns, will write the book with screenwriter Carl Gottlieb, whose credits include *Jaws* and *The Jerk*. "Crosby and Gottlieb have been good friends since Crosby was a member of the Byrds," Lowman says. "The book will chart his Los Angeles childhood, the music he made, and his descent into drugs. He'll write about his arrests and his detox in a maximum-security prison in Texas, but he will also tell about his rehabilitation—so it will actually be inspirational. It will be a gritty book without being lurid, a kind of rock-and-roll version of Betty Ford."

LIMAN TAKING ON WNCN LISTENERS

Arthur Liman, chief counsel for the Senate Iran-*contra* committee, has another case in the news. Liman is representing the owners of WNCN-FM in their fight with the radio station's listeners over its future.

Liman was hired by the GAF Corporation, which has been engaged in a seven-year battle over whether it has a legal obligation to sell the station to a private company that, like the listeners, wants to guarantee that WNCN will remain a classical-music station. Liman replaced another famous New York litigator, Milton Gould of Shea & Gould, after Gould lost GAF's case in the New York Supreme Court.

EDITOR WANTS MORE OF *LIFE*

Life's new managing editor, Pat Ryan, is trying to persuade the money men at Time Inc. to change the magazine from a monthly to a biweekly, according to a source at the company.

Ryan—who took over at *Life* in May, after four years as managing editor of *People*—has already enlivened the magazine with this month's Donna Rice interview and the August cover story on Oliver North's wife, Betsy.

Ryan was on vacation and unavailable for comment. Time Inc. spokesman Michael Luftman denied that Ryan has asked the company to publish the magazine more frequently, saying, "I don't believe that it's under consideration."

ZECKENDORF'S TOWER TROUBLES

Union Square–area community groups are trying to stop the city from letting William Zeckendorf open his new Union Square condominium complex. They are complaining that the developer isn't living up to the deal he made with the city to build the towers. In 1985, when Zeckendorf demolished 24 SRO apartments to make way for the towers, the city ordered him to replace them with 50 SROs. Last December, the city allowed Zeckendorf to fulfill his obligation by renovating 50 SROs in the 91-unit Markwell hotel near Times Square and giving the building to a nonprofit group.

But Jack Taylor, a spokesman for the Union Square Park Community Coalition, says that former City Planning commissioner Herb Sturz told community groups that the developer would renovate the whole building. "That was what made the deal acceptable to us," says Taylor. "But now we have a half-finished building and an empty promise." Zeckendorf's lawyer, Stephen Lefkowitz, says, "We intend to complete the renovation, but on our own schedule. By the time we have finished, we will have done even more than the city requires. There is no reason why we should be held up."

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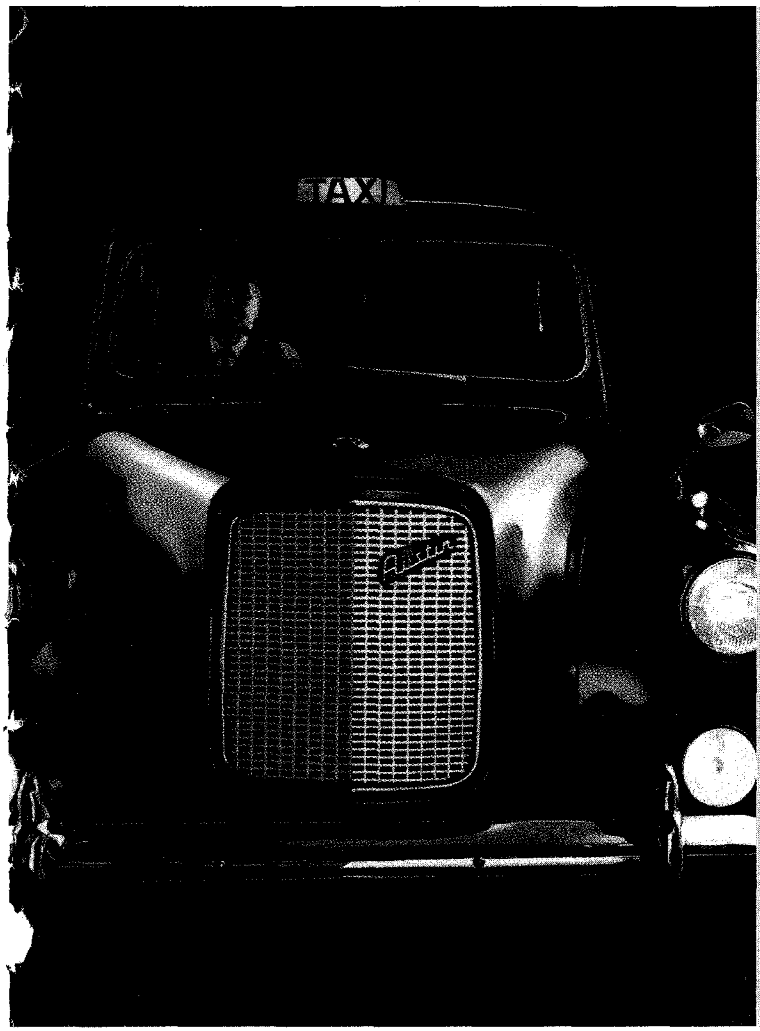
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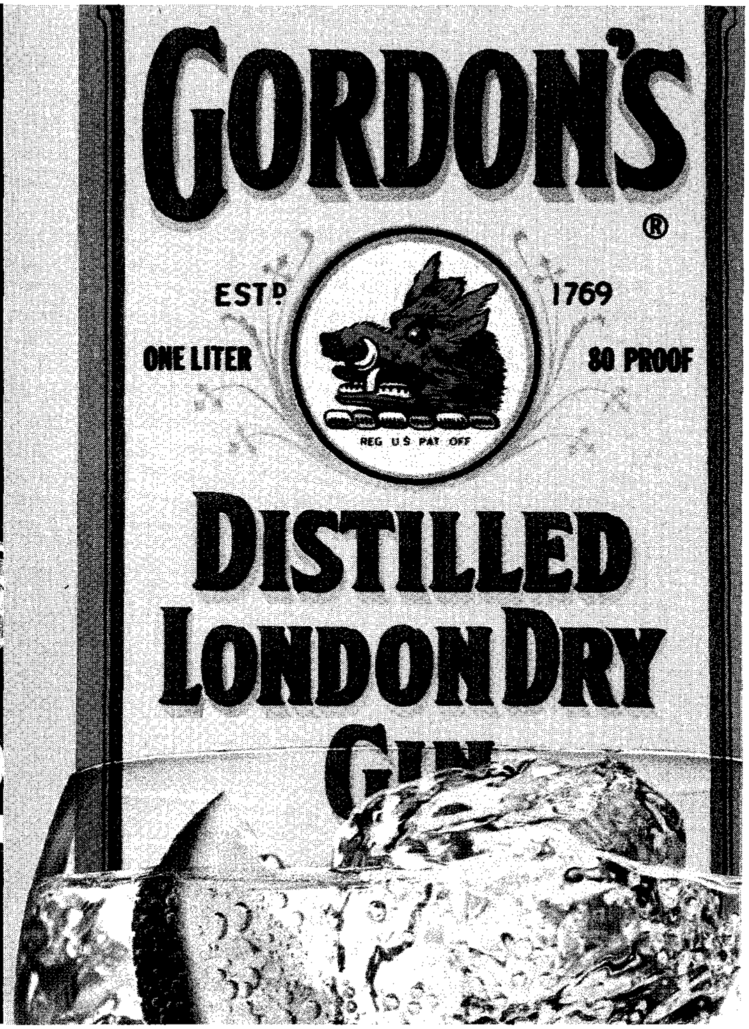
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The National Interest/Joe Klein

THE UNTOUCHABLES

TEFLON EVERYWHERE

IN THE MID-SEVENTIES, POLITICIANS wandered the country posturing fervently and with great moral indignation about the "lessons" of Watergate and Vietnam. It seems a safe bet that the Iran-*contra* affair won't produce much of that—especially after the last few weeks. Despite ample evidence of gross misdeeds and almost comic incompetence, the plot has fizzled. It lacks a villain. The sins were a confusing mixture of zeal and omission. The miscreants turned out to be "heroes" like Oliver North and nondescript bureaucrats like Admiral John Poindexter. The link between their acts and the diplomatic (and perhaps military) dilemma now unfolding in the Persian Gulf was too tenuous, too easily deflected by pre-emptive confessions and dramatic oratory.

There are political benefits for everyone here. The mere mention of "Oliver North" will be a guaranteed applause line in Republican speeches for the foreseeable future; the idea of a "full-service," rogue covert operation will rouse appropriate shudders among the Democrats. But *lessons?*

Admiral Poindexter put an end to the drama one morning last week when he lit his pipe as if on cue and—wreathed in both smoke and the credibility a pipe conveys—proceeded to let the president off the hook. His answers to Arthur Liman's questions about the diversion of funds were calm, reasonable, and eminently plausible. Given all he knew about Ronald Reagan, the admiral simply *assumed* the president would approve using the ayatollah's money to fund the *contras* (indeed, that he, too, would consider it a "neat" idea). But "I'm not so naïve that I wasn't aware this was a politically volatile issue . . . and so I made a very deliberate decision not to tell the president, in order to insulate him.

"The buck," Admiral Poindexter said at 11:51 A.M., "stops here with me." And that was that.

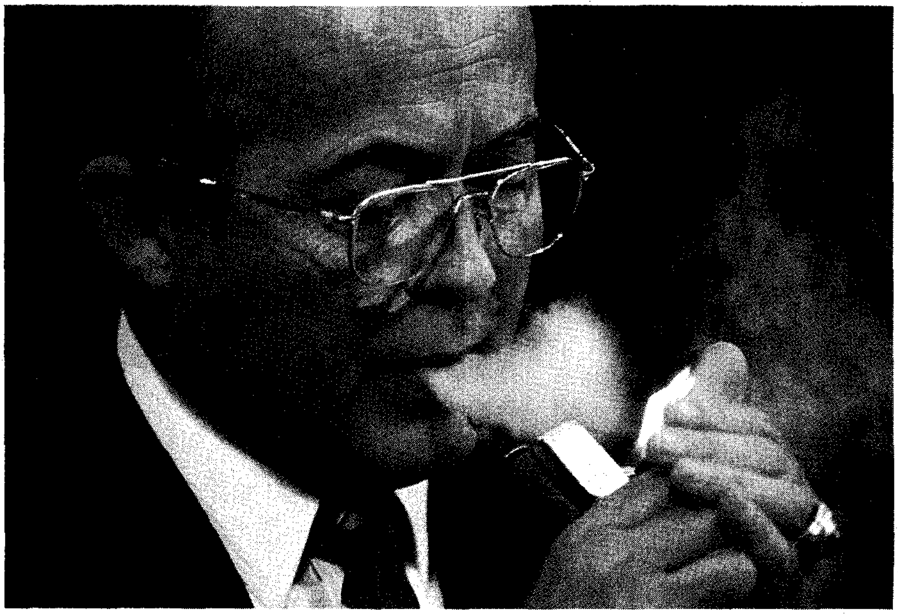
No doubt, millions of television sets clicked off at that moment. The president was in the clear. He would be permitted to amble through the remaining year and a half of his presidency, secure in the knowledge that no one would try to impeach him. It seemed likely that, following Colonel North's example, he would even take the offensive now and attempt to use the hearings to his advantage, as a crowbar to gain new funding for the *contras.* In midweek, Reagan raised the stakes to $140 million for eighteen months of freedom fighting; success was no longer implausible.

Of course, the hearings weren't quite over yet, but their fate was clearly indicated as the questioning of Admiral Poindexter proceeded that afternoon: Arthur Liman led the admiral through the now-familiar morass of PROF notes and Hawk parts and numbered Swiss bank accounts. The admiral obfuscated wearily. Of one crucial North memo, he said, "I just don't recall seeing it." Of another, "I have a very dim memory of this memorandum." Events that had seemed so crucial when recounted by North became thick cotton in Poindexter's mouth. *The* crucial decision itself, to pass the money from the arms sales along to the *contras,* became merely "a detail of implementation that was important."

Much of this was incredible, but only the scandal junkies cared anymore. The hunt was over, and the conveniently deceased CIA director William Casey had been proved right: A more prominent fall guy than Oliver North had been necessary, and John Poindexter was it. He performed his task in the best military tradition, taking the arrows far more efficiently than North could have, without all the huffing and strutting.

It seems likely that the hearings will now drift off into obscurity, causing only a mild ripple when the final, inevitably scathing report is issued. The key figures will be prosecuted, perhaps successfully; none will do time. Most people, no doubt, will continue to believe that Ronald Reagan knew everything but that he was clever enough to shield himself better than Nixon had—even from the probing of a hotshot lawyer from New York.

Lost in the shuffle, however, will be the utter ineptitude of the whole operation. And there will never be a really definitive answer to the most puzzling question in this affair: How did the United States come to be represented by a pair of arms merchants using a certified liar as the middleman in the most sensitive negotiations imaginable?



ADMIRAL POINDEXTER: *Lost in it all is the ineptitude of the whole operation.*

In other times, when the United States was still a credible moral force in the diplomatic world, a president might have dispatched Benjamin Franklin, John Hay, or Averell Harriman to get a feel for the situation before proceeding. Richard Nixon sent Henry Kissinger secretly to China. But Ronald Reagan—who *knew* these negotiations were taking place—left America's global interests and, ultimately, its very honor to the likes of Richard Secord and Albert Hakim.

From there, the "initiative" was allowed to devolve into bathroom meetings with Manucher Ghorbanifar, arms sales to the *contras* at extortionate rates, a Porsche and plane for Secord, and, yes, a security fence for the patriot Oliver North. (Unfortunately, no one will ever get to ask, "Ollie, you old buffoon, did you really think a security fence was going to

Photograph by Jean Louis Atlan/Sygma.

protect your family from the world's most brutal assassin?") All this was considered "details of implementation," and this president, as Poindexter pointed out, "is not a man for details." In that regard, he reflects the public—which apparently can understand a smoking-gun scenario, but finds the notion that U.S. foreign policy was farmed out to clowns and profiteers too obscure to be outrageous.

And so these hearings will ultimately be best remembered for the performance of Oliver North, a moment that galvanized the country and may well tell us a lot about ourselves.

Rather than a loose cannon, North seemed more an illumination round—a bomb-size flare—left over from the war in Vietnam. He exploded brilliantly in the hearing room, casting sharp light on proceedings that had existed on the dim periphery of the public consciousness for months. The committee might have been waiting for the colonel since December, but it was clear that he'd been waiting for a shot at them—or people like them—since his days on the DMZ. Finally he faced the real enemy, the politicians who had "tied our hands" in both Vietnam and Nicaragua. His disdain for them was palpable. "In Vietnam, we won every battle but lost the war," he testified. "We lost the war right here in this city." And in Central America, "Congress is to blame because of the fickle, vacillating, unpredictable, on-again, off-again policy toward the Nicaraguan democratic resistance, the so-called *contras*."

By the time the pyrotechnic lieutenant colonel let loose with that one (as part of his belated opening statement), Dan Rather was asking committee members if they thought—as he did—that they were being put to rout. It was a stunning turn of events, and reminded me a bit of the time that Eden Pastora, then a Sandinista rebel, took the Nicaraguan National Assembly hostage at gunpoint. North went him one better: Without firing a shot, he seized control of the joint committee and forced the members to refocus the inquiry. It was a media coup d'état. For the next few days, the antics of Secord and Hakim, what the president knew, and even Fawn Hall took a backseat. The *contras*, North's valor, and his notion of God and country held center stage. At one point, the colonel admitted that he grew misty-eyed when he thought of the sacrifices the *contra* leaders had made in the name of freedom. Soon after, Norman Lear was quoted as saying that television loves moist eyes.

Like a flare, North's efflorescence was eerie, unnatural—and temporary. Dazzled, the committee members mistook his light for a spotlight and sought to share it. But by the second week, when they began to toss their interrogatory bouquets (Congressman Broomfield of Michigan said the committee had been "honored" by North's presence), the light was dimming. Each new speech, even the fawning ones, seemed to hasten the slide: North had concluded his business; the committee lapsed into murky demonstrations of the legislative process.

When the colonel finally marched out of the hearing room, he had succeeded in creating a new world for himself—and, perhaps, for us—in six days. He had gone from a potential villain to a potential cottage industry, and may have changed the political landscape in the process. Certainly, *contra* aid had suddenly become a much hotter issue in Congress, and perhaps in the presidential campaign as well. "The Republican candidates will be fighting tooth and nail for his endorsement," says one GOP strategist, who does not rule out a political career for North. "At the very least, he has become a major conservative cult figure." No doubt, George Bush was pleased as punch when North put a dent in his oft-lamented wimp factor by calling the vice-president's meeting with Salvadoran *pistoleros* "one of the most courageous" things he'd ever seen a politician do. At this point, I don't suppose anyone would be surprised if North delivered the keynote address at the Republican convention next summer.

As for the Democrats, there were some unexpected strategic questions raised. "Most of the public outpouring for North was sympathy," says one Democratic strategist. "But a lot of people were responding to a guy who—finally—was trying to do something about the impotence of our foreign policy. Reagan has talked tough, but he's pussyfooted around in Iran and in Nicaragua. I think the response to North shows that the people are ready for an activist foreign policy. The Democrats had better respond to that."

Actually, most of the polls seemed to show that the public response to North was a response to North—and not to his ideology or actions. It was a response to his *performance*. It didn't matter what he said or did, or whether he played fast and loose with the truth at times—they liked the guy. Does this sound familiar? In that sense, North's performance was fitting punctuation to the Reagan era, a Teflon presidency saved by a Teflon witness.

Maybe the lesson in all this is an old one: Charisma frustrates logic. The disasters of Vietnam and Watergate led to a paralysis in the seventies that led to the surreptitious shenanigans of the eighties. The bureaucratic reflex now would be to pull back and not try anything fancy, but the response to Colonel North sends a somewhat different message: As long as the performance is stirring, the script doesn't really matter. Anything that can be explained with dramatic emotion and a homily or two can be forgiven. ■

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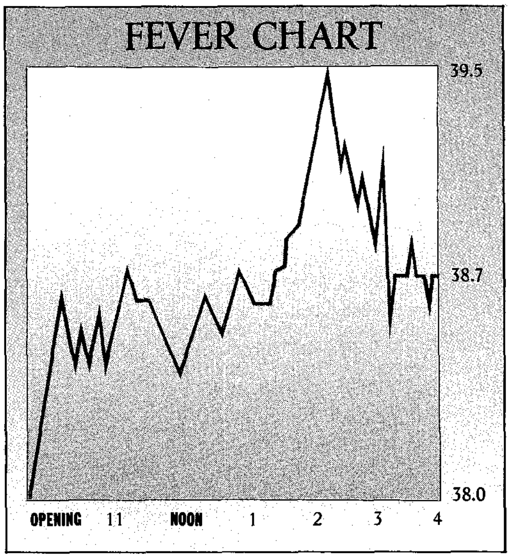
DEATH WISHES

BAD-NEWS BULLS

FOUR EXECUTIVES OF A MAJOR BROKERAGE house met the other day to discuss life and death. There was nothing metaphysical about their talk. They were trying to figure out which corporate executives might die soon and how much pep that would put into the stock of their respective companies. "We were trying to make a list," says one participant.



Lists like that—sometimes known as a death list or a death-play list—get drawn up on Wall Street all the time. They focus on companies likely to be affected by a death—usually, companies controlled by a single powerful executive that could benefit from a sale or restructuring. With the top man out of the way, the reasoning goes, the necessary shake-up can begin.

Most death lists these days include the names Occidental Petroleum, MCA, Amerada Hess Corporation, Sequa Corporation (formerly Sun Chemical), and Petrie Stores. The four executives who met the other day committed their list to memory and then tore up the paper. "It was kind of morbid," says the participant, who asked that his name not be used.

On Wall Street, however, the idea of betting on bad health is taken for granted, although seldom discussed publicly. "Wall Street isn't very sentimental. We invest or speculate to make money," says one well-known stock-market analyst.

A case in point was the action in MCA's stock on Friday, July 10. Early in the morning, the stock rose four points when rumors spread that the company's ironfisted chairman, Lew Wasserman, 74, had had surgery to remove a polyp in his colon. Within a few hours, another rumor started circulating that Wasserman was either gravely ill or already dead. That rumor was worth another three points, as MCA's stock peaked at $55.50 a share in the early afternoon.

Wasserman, as it turned out, wasn't dead, and he is now recovering from the surgery. His good fortune turned out to be bad news for some speculators, who were betting that Wasserman's heirs would sell his 15 percent MCA stake, thus putting the company up for grabs. With news that Wasserman wasn't as sick as rumored, MCA's stock quickly backtracked to a closing price of $52.50, costing Johnny-come-latelies $3 a share.

The health of Armand Hammer, the 89-year-old autocratic chairman of Occidental Petroleum, has been of keen interest to Wall Street for decades. Whenever a rumor pops up that Hammer is sick, speculation spreads that Occidental will eventually be sold or restructured or other action will be taken to boost the price of the stock. One divestiture that could take place involves IBP, Inc., a unit formerly known as Iowa Beef. Over the years, Hammer has defended the 1981 purchase of the unit, which could now be worth over $1 billion.

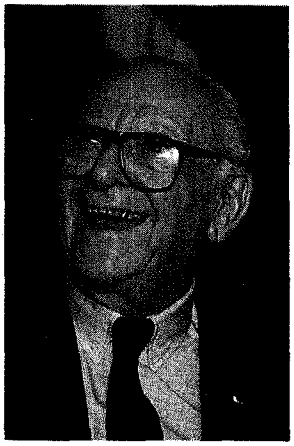
"The big wild card is when Hammer dies," says one speculator. "The stock flurried, for crying out loud, when he broke a rib."

The cracked rib came on June 15, when Hammer slipped in his bathtub. It took Wall Street eight days to learn about the injury, but on June 24, the day after it was reported in the press, Occidental's stock took off. Trading started at $38 a share that morning, rising to a peak of $39.50 by the middle of the afternoon.

As Hammer's health improved, Occidental's stock dropped to the $37-a-share level. It's now back up to around $39, but this time for a more conventional reason—higher oil prices.

Hammer is apparently well again, and he thinks Wall Street is paying too much attention to his health and that of other executives. "I'm alive and kicking," Hammer said last week, shortly after returning from a trip to the Soviet Union. "I'd like to tell Wall Street that I'm going to stay around until Occidental [stock] hits 100."

Of the other companies most frequently mentioned as possibly heading for a change at the top, Amerada Hess is run by 73-year-old Leon Hess; Petrie Stores by Milton Petrie, 84; and Sequa by 72-year-old Norman Alexander.



ARMAND HAMMER: *Occidental's stock shot up June 24, the day after news of his injury.*

The Gerber Products case shows how a stock can rise after a death. On July 5, Gerber's 61-year-old president and chief executive officer, Leo D. Goulet, suffered a fatal heart attack. The stock quickly went into orbit, rising from about $48.50 to $55 before settling back a bit. Since then, the price has remained high as speculators await news on what will happen to the company. The guessing is that Gerber, a well-run company with a very identifiable brand name, could find itself a home with a larger food company looking to fill a niche in the baby-food market.

Companies themselves must sometimes maintain a delicate balance on issues of health. On the one hand, an executive may want to keep private some important medical information. Shareholders, however, feel they have the right to know about anything that could hurt or help their investments. MCA, for instance, hesitated for several hours before finally clarifying Wasserman's condition.

Late last year, MCI Communication Corporation created a furor on Wall Street by failing to announce that its chairman and founder, William McGowan, had heart problems. Several months later, McGowan underwent a successful heart transplant and again the company kept the news to itself.

GRAPE EXPECTATIONS

HAMBRECHT & QUIST, THE SAN FRANCISCO-based investment firm, has long been associated with technology companies. In the early 1970s, for instance, it helped

Photograph by James Colburn/Photoreporters.

Apple Computer go public, and several years ago, it did the same for Genentech, the fabulously successful biotech firm.

Now Hambrecht sees an opportunity in the wine business. "There are few public vehicles now, and our intention is to create a few more," says Jean-Michel G. Valette, who follows the wine industry for the firm. "There are a number of companies that would make good public companies."

Valette won't be specific, but he does say that five to ten wine-makers could be ready for harvesting.

Recently, there has been speculation that Gallo, the biggest wine company in the United States, might eventually decide to go public. Officials at Gallo, a tightly controlled family company in Modesto, California, say that's ridiculous.

Gallo aside, other, smaller wineries in the very segmented business may be looking to tap the public markets for funds. Today, only two American wine-makers—Canandaigua and Chalone—are public. All others are either private or part of a larger company, such as Brown-Forman, Inc., the Seagram Company, or Anheuser-Busch.

Within the wine industry, picking the right segment is a key. Lately, for example, premium wines and wine coolers have been doing well, while sparkling wines and so-called jug wines have not.

ROOM IN THE MEZZANINE

IN A THEATER, THE MEZZANINE IS LOCATED between the prime seats in the orchestra and the cheaper balcony seats. In a leveraged buy-out, mezzanine financing lies between senior debt and plain equity in importance.

Up until now, mezzanine financing has been the domain of investment firms and rich people who join private partnerships. But soon, Merrill Lynch & Company—no stranger to the world of buy-outs—will be offering the general public a chance to participate. Together with Thomas H. Lee Advisors, Inc., of Boston, the nation's biggest broker will be selling shares of a new fund called ML-Lee Acquisition Fund. It hopes to raise between $300 million and $750 million—all of which will be put into buy-outs.

Although the project hasn't yet received an okay from the Securities & Exchange Commission, preliminary documents show that each unit of the fund will cost $1,000 and an investor will have to buy a minimum of five units.

Merrill Lynch will warn people that "investing in leveraged buy-outs and recapitalizations is speculative and involves a high degree of risk."

THE RUNOFF

SOURCES SAY THE PILOTS AT UNITED AIR are moving toward a possible bid for all of Allegis. They wanted to buy only the airline, but the company's rebuff could provoke an all-out bid in a week or two. The talk is that the pilots will pay $105 a share, but that may be high.... National Patent Development's AS101 drug, which may boost the immune systems of AIDS patients, will soon be tested on 30 people in Houston, company sources say. The drug was successful in tryouts in Israel, Mexico, and France, the sources add.... Dayton-Hudson seems to have taught Wall Street a lesson. The company dodged a takeover battle with Dart Group when the Minnesota legislature passed a law protecting the company. Now speculators are worried that Massachusetts might do the same for Gillette. Rumors that the state's lawmakers would act if the company comes under attack sent Gillette's stock lower late last week. The stock has been rising steadily on heavy trading volume because Wall Street believes that a raider might be buying shares. ▬

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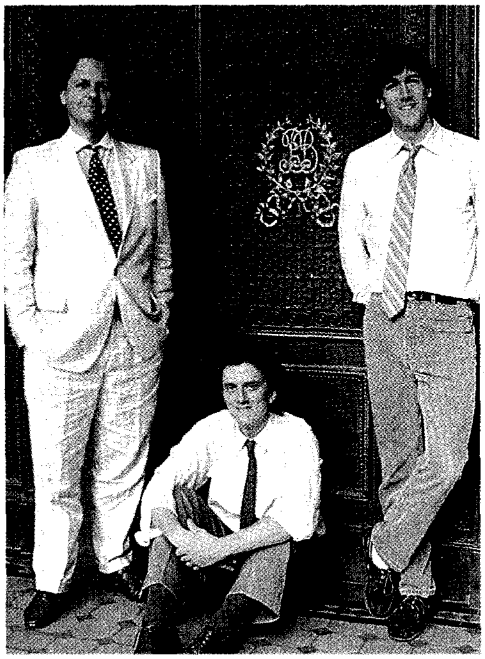
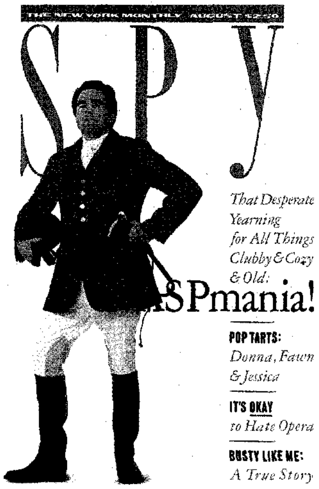
PUCK'S BAD BOYS

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THEY SPY

OUTSIDE THE PUCK BUILDING, ON LAfayette Street, the temperature has already hit 82, but inside, the editors of *Spy* are thinking ahead to 1988 and the magazine's coverage of the presidential primary in the snows of New Hampshire.

They are planning the *Spy* Poll, asking the public to respond, Gallup fashion, to "*Spy*'s kind of questions"—like "What do you think of the candidates' hairstyles?" There will also be special *Spy* charts, perhaps one—inspired by an item in the papers this morning—showing the total volume of amphetamines consumed over 26 years by Kitty Dukakis, wife of a Democratic hopeful, Massachusetts governor Michael Dukakis. And there will be the *Spy* PAC. Editors E. Graydon Carter, 38, and Kurt Andersen, 32, and their partner in outrage, publisher Thomas L. Phillips Jr., 31, are filing papers with the Federal Election Commission so that *Spy* can have the perquisites of other political-action committees and make campaign contributions to the candidates of its choice: Jesse Jackson and Pat Robertson. Other, more immediate *Spy* projects, like the "GI Ollie" windup toy, are being worked on—and here Carter fixes a visitor with his most sincere gaze—in the *Spy* test kitchens, "which occupy the entire two floors below."

Spy doesn't take anything too seriously, not even itself. The magazine arrived last October, billed as "the New York Monthly," a claim that would disqualify it for a Good Housekeeping seal of approval. *Spy* isn't a monthly, and almost a quarter of the 40,000 readers who buy the magazine ten times a year live outside New York City. But it passes some other important product tests. As with the occasional offbeat play or improbable book or sleeper movie that suddenly takes off, *Spy* has been getting good word-of-mouth. A reader can usually count on two or three articles in each issue that hit the target—and make up for the misfires, fussy graphics, and almost illegible type used in some features (one is called, forthrightly, "The Fine Print").

The idea that a new magazine playing off the news should be on the edge of making it would seem to defy conventional expectations. The age of North and Hart, and Jim and Tammy, should defy embellishments: Reality is already hilarious. Then, too, the magazine marketplace is considered crowded, particularly with titles aimed at the young and the affluent. And the single note of put-down, sounded page after page, can grow predictable, if not boring. "Enough already," *Esquire* admonished *Spy* in its "Dubious Achievements" issue.

Yet *Spy* has succeeded so far in large part because its founders made two shrewd decisions—one financial, the other editorial. Publisher Phillips, a Stanford M.B.A. who worked for four years as a venture capitalist, understood start-ups well enough to keep expenses low while trying to ensure that it had enough money. *Spy*'s twenty full-time employees work in a minimalist, loftlike space on the ninth floor of the Puck Building. Free-lancers are paid 40 cents a word, "the low side of respectable," says Phillips. The magazine has been structured so that the three founders retain control, while 30 limited partners have pledged $3 million. Among the partners are several young men and women from publishing families, including a son of Katharine Graham.

Money, of course, can't buy success: The recent history of magazine start-ups at Time Inc.—where both Carter and Andersen worked before *Spy*—testifies to that. *Spy* is not a case of corporate "niche" publishing—find a market, produce a magazine. Nor has the magazine any political or social agenda. Geraldine Ferraro and Alfonse D'Amato were both on *Spy*'s list of the Ten Most Embarrassing New Yorkers. The magazine's nasty chronicles of the celebrity circuit, "Party Poop," aren't likely to get the editors invited to Alice Mason's dinners. True, there's a certain moralism in *Spy*. It sends up the rich, the powerful, the fawned-over, the same names that keep the pages of celebrity journalism turning—though, as Andersen says, it's impossible to insult these people: "As long as their names are mentioned, they're happy." *Spy*, for example, conducts a regular, deadpan "Liz Smith Tote Board," counting up the number of times Smith's column mentions, say, Helen Gurley Brown. The count discloses that Smith has plugged *Spy* too.

Spy began unevenly: The word for it that seemed most appropriate at the start was not "satirical" as much as "sophomoric." Now *Spy* has graduated a bit from "college" humor to a worldlier point of view. Still, the magazine depends on the pop culture of a specific generation. The name itself comes out of a common reference point of adolescents who grew up watching late-show reruns: In *The Philadelphia Story* (1940), the Jimmy Stewart character worked for *Spy*, whose sister publication was *Dime*—the film's take on *Time* and *Life*. *Spy* imitates art, which imitates early Luce. Carter talks about writers "who grew up on the skepticism of the sixties and with *Saturday Night Live* and David Letterman." Like Letterman, *Spy* is creating a controlling sensibility, and letting its words flow from that character.

The magazine shamelessly borrows

Photograph by Dmitri Kasterine.

from print too. *Spy* kids service journalism while doing its own twisted lists. In addition to its roundup of embarrassing New Yorkers, the magazine has singled out "colleges of the dumb rich" (Bennington and Sweet Briar, among others) and described "the top five fears" of New Yorkers (headed by the fear of owning inferior children). "Make-Believe Mailbag," which offers Nancy Reagan's letters to chum Betsy Bloomingdale, has been lifted bodily from the British *Private Eye* and its "Dear Bill" correspondence between Margaret Thatcher's husband and a fellow clubman. Like *Private Eye,* too, *Spy* has developed a private language for familiar behavior. Over the years, *Private Eye* readers have learned that the phrase "discussing Ugandan affairs" means "having sexual intercourse." "Silly gestures" is *Spy* talk for the same act.

Andersen and Carter say they had the idea for *Spy* during talks and long lunches when they worked at *Time.* When Phillips—like Andersen a Harvard man—joined the discussions, he insisted on a story list. Almost 100 ideas were accumulated, a kind of mainstream-magazine futures list taken one manic step beyond. The difference was that the usual crazy ideas spun out at story conferences to provide a few inside laughs became a real magazine. For example:

☐ The creation of a "Letters to the Editor of *The New Yorker*" column ("Dear Bob, Every time I pick up an issue, I read, 'A friend writes . . .' Who are these 'friends'? Are they the Friends of Central Park? Prospect Park?").

☐ The inspired idea of turning loose a crack fact-checker on the transcript of a typical 11 P.M. *Eyewitness News* broadcast (Channel 7 got hardly anything right, from the ages of subjects in the news to the weather outside).

☐ The photo essay, more like an autopsy report, coming in close to the emaciated chests, arms, and necks of such "fashionable" women as Jacqueline Onassis and Nancy Kissinger, proving you can be "too rich and too thin."

Not every story scores, and some features that must have sounded fresh as table talk curdled in execution. For example, *Spy* offers "Meet the Press," interviews conducted by a deliberately goofy *Spy* "intern" with apparently unsuspecting, and equally vapid, television personalities. "Meet the Press" is pallid stuff compared with a new full page devoted solely to the New York *Times*—not the official, upstairs Paper of Record but the downstairs, dirty-laundry-room *Times.* Carter credits the idea to Jann Wenner. Each issue, a Late Show byline signs the pieces—Miles Archer, Huntley Haverstock, J. J. Hunsecker. The actual author, says Carter, will remain known only to him, Andersen, "and one fact-checker," thus giving plausible deniability to every suspected mole at the *Times.*

Both Carter and Andersen do *Time*-style editing and rewriting, though not as much as they did at first. "The writers more and more understand what we're trying to do," says Andersen. The editors also contribute one or two pieces to each issue, sometimes using noms de plume. Carter signed a piece on the Canadian ambassador and his wife with the byline Liz Embry (a photographer in *The Philadelphia Story*). Andersen writes the lead "violin" and used the pseudonym Peter van Daag in the current issue. The magazine also sometimes uses the old newsmagazine team approach, with one or more editorial hands collecting the facts and the omniscient writer zipping the reporting through the computer—"with copy going to Henry Grunwald for top-editing," says Carter.

The founders say they expect *Spy* to go into the black next year, when it reaches a circulation of 55,000 and carries between 40 and 45 pages of ads per issue. That will be a tough climb; *Spy* carried a total of only 90 ad pages for the first six months of the year, though the current July-August issue has 36, the most to date. Rates were just increased, with a full-page black-and-white ad going from $1,440 to $2,304. Advertising has been a mix of a few liquor accounts and downtown restaurants and shops. In May, J&B scotch paid $102,000 for a ten-page advertorial in which *Spy* staff writers made fun of . . . J&B scotch. J&B liked the response and will run two more.

Last winter, *Spy* faced an early crisis when a flood of cancellations hit the office. Some subscribers had signed up thinking they would be reading *National Lampoon*-style humor; others were expecting *Vanity Fair*'s people; others thought *Spy* would give them *Village Voice* muckraking. Since then, circulation has slowly increased; when the time comes late this summer for *Spy*'s first renewals, the founders will have a clearer sense of their future.

Phillips, Carter, and Andersen naturally think they are here to stay. They want to do more experiments (in the *Spy* test kitchens) with charts, foldouts, and inserts. *Spy* so loves its graphics that it is willing to stretch the visual facts for the sake of fun, or, in one case, to shrink the facts. In the piece "Little Men—How the Runts Have Taken Over," a graph depicted a number of short men with great wealth. This enabled *Spy* to place the "five-foot-six-inch" Mortimer Zuckerman on his "$250 million" fortune to give him an Asset-Adjusted Height (AAH) of five eight and a half. Some of Zuckerman's friends and associates called to protest that the publisher-developer was over five eight without the AAH factor. *Spy* hasn't heard from Zuckerman himself, and the magazine says it is standing by its story. ■

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NOTHING BUT THE BEST

THE STATUS SHOP

THESE DAYS, THE BUZZWORD FOR UPscale is "premium," and one agency that's really humming is Doyle Graf Mabley.

The agency that handles Steuben glass and Taittinger champagne, Swissair and the Morgan Bank, is not interested in hamburgers or deodorants. Instead, it wants to welcome to its roster Mercedes-Benz or Jaguar, Giorgio Armani or Adolfo, San Pellegrino or Evian, Bermuda Department of Tourism or Club Med. For DGM is an agency that has made its mark pitching premium products to premium audiences with crisp, thoughtful—yes, even intellectual—advertising.

Though small (billing $50 million) and young (just two years old), DGM "is the only agency its size in New York that is truly international, working with multinational clients," says founder and president William S. Doyle.

The agency claims in its brochure that its "uncommon ability to communicate the values and benefits of premium products to premium audiences" is what sets it apart, but DGM's real forte is its commitment to research. "We offer strategy with style," says Doyle, noting that the agency has rejected potential clients because they didn't want to invest in research. "Everything begins there," says Doyle, who, as the onetime New York State deputy commissioner of commerce, used sophisticated market studies to launch the "I Love New York" campaign.

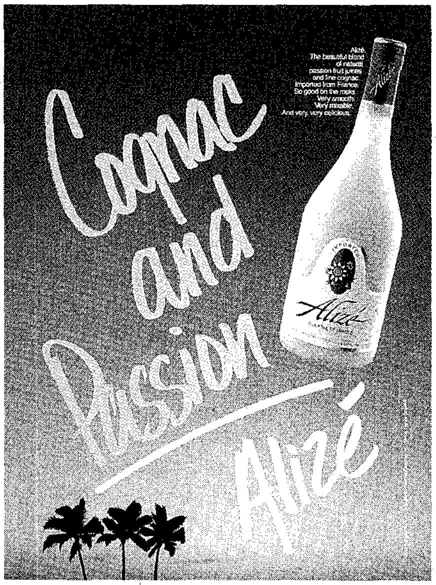
Now the agency is using research to strengthen its own position in the luxury market. Together with the Roper Organization, an international market-research firm, DGM has developed a survey that's supposed to measure what it calls "the culture and psychology of affluence."

The first part of the survey, launched in April, tapped the audience DGM is most interested in: Americans with a yearly income of at least $100,000. "It's a minuscule segment," says Adam Stagliano, senior vice-president and director of planning, who is responsible for DGM's market-research activities. "Less than 5 percent of U.S. households are in the $75,000-plus category, and only 1.8 percent have annual household incomes of $100,000 or more. Astoundingly, no one has ever surveyed this moneyed segment this way before."

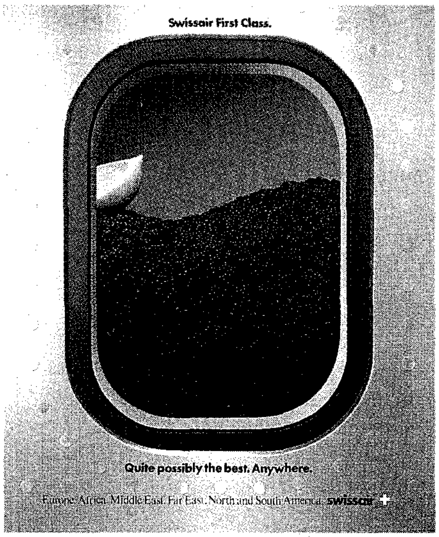
What insights has DGM gained about the people it wants to attract? That they're optimists, for one. More than 60 percent of these affluent Americans—compared with only 35 percent of the country in general—perceive their chances of attaining "the good life" as very promising. Interestingly, their definition of the good life has little to do with money, fame, or power. Rather, it parallels the view of many Americans, who believe that being a good parent, having a happy marriage, succeeding at one's job, and enjoying the respect of friends are the ingredients of a rewarding life.

Status, to these affluent Americans, is not an expensive car or membership in a private club. Instead, it's owning their own business, frequent travel abroad for pleasure, and serving as a trustee of a cultural or an educational institution. And when it comes to buying luxury products, it's not a prestigious name that's important but craftsmanship and design. "DGM understands the sociology of affluence," says Stagliano.

The agency that wants to cater to the young and rich can claim three possible birth dates: 1969, when one of its components, the Henderson & Friedlich agency, was formed; 1983, when Doyle bought H&F and merged it with the Graf/Desley ad agency; and 1985, when the holding company was given its current name. Before DGM, Doyle had been director of marketing in Europe, and later in Asia and New York, for Chase Manhattan Bank (with time in between to direct the "I Love New York" campaign). "In ten years as a client, I had hired and fired a dozen agencies," says Doyle, explaining that during this time he had grown impatient with sloppy office procedures and lackluster advertising work. Finally, he decided to create his own agency.



Adding the right ingredients to Alizé.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Doyle resigned from Chase and spent the next six months looking into small ad agencies as possible acquisitions. ("It's virtually impossible to start an agency from scratch without clients," he says.) After examining the financial and creative backgrounds of some 30 firms, Doyle finally bought Henderson & Friedlich, a low-profile corporate agency with the Morgan Bank as its major account. Soon after, he bought Graf/Desley, whose principal client was Swissair. (Hubert Graf, DGM's current chairman and worldwide creative director, was Swissair North America's ad manager before setting up Graf/Desley in 1978.)

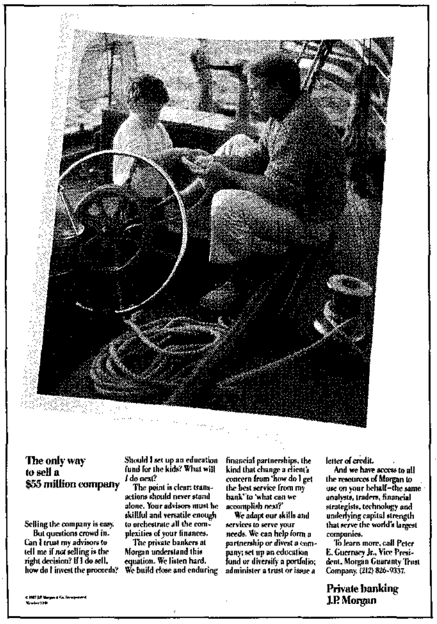
In 1983, the combined agency was renamed Henderson Friedlich Graf and Doyle (Desley had already left, and Henderson and Friedlich would soon follow). The name was amended two years later when Thomas Mabley joined as executive vice-president and U.S. creative director; Mabley had left a similar job at Lord, Geller, Federico, Einstein, where he was responsible for the "Charlie Chaplin" campaign for the IBM personal computer. DGM's lineup filled out when Charles Fredericks, onetime president of Wells Rich Greene, joined as executive vice-president, chief operating officer, and director of client services, and Stagliano came aboard from the management team Yankelovich, Skelly and White.

DGM's extensive connections are the source of many of its current accounts. Morgan and Swissair were, in effect, bought when the different agencies merged to form DGM. And the chairman of the Hibernia Bank of San Francisco, California's oldest state-chartered bank, was Doyle's boss at Chase.

However they arrived, DGM's clients are enthusiastic. "Why would a client our size go all the way to New York for an agency?" asks Emory Winship, director of marketing for Hibernia. "The fact that we do is a testament to DGM, which gives us something that's hard to find—big-agency experience from a small agency and, of course, real familiarity with banking."

DGM's initial research showed that the clientele Hibernia wanted to attract dismissed the bank as a small, sleepy neighborhood institution. DGM advised Hibernia to offer a higher interest on a premium money-market account than the state's five major banks. In the "Radical Notions From an Establishment Bank" ad campaign, one headline asserts that "the growth of an individual's wealth should not be limited by the goals of a group"; underneath, a picture shows a flock of sheep.

Last July, DGM edged out some 50 competitors for Kobrand's specialty wines and spirits. "We picked DGM because of its understanding of marketing, not just advertising," says senior vice-president Richard Shriner. "We needed a partner wrapped up in our business who would make us stand out in our bottle-and-glass environment. And we got everything we were looking for based on its work for Alizé."



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Private banking
J.P. Morgan

Banking on a new elite for J. P. Morgan.

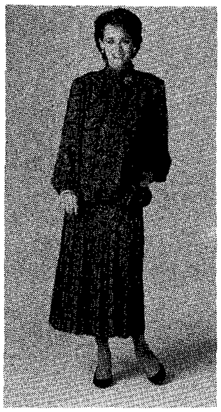
At the time DGM took on the Alizé account, sales levels for Kobrand's new beverage—a blend of passion-fruit juice and cognac—had reached a plateau. The agency advised Kobrand to scrap its original ads depicting Alizé only in mixed drinks and in a tropical setting. DGM argued that because Alizé's main ingredient—cognac—was underplayed in these ads, consumers were confused about the product; also, the tropical theme acted as a barrier to year-round sales. The agency recommended a straightforward product description—"Cognac and Passion"—with bold graphics. The formula worked: Alizé sold 220 percent better than Kobrand expected, making it the company's most successful new product.

Swissair has remained loyal because DGM has maintained its "consistently unusual approach to problems," says general manager Peter Graf (no relation to Hubert). When the agency subjected Swissair to its in-depth review, the account team learned that travelers thought of it only as a carrier to Zurich and Geneva. DGM came up with a TV campaign featuring sophisticated travelers who explain that when they fly—be it to Hong Kong, Moscow, Vienna, Nairobi, Casablanca, or Istanbul—they always take Swissair. Last year, although the market for international carriers in the United States slumped, Swissair's share went up nearly 30 percent.

Perhaps DGM's most notable work so far has been for the 125-year-old Morgan Bank, an institution associated with vast family empires. The problem Morgan and DGM faced was that most of today's real wealth isn't inherited but earned. What's more, the bank's services—from portfolio management to investment banking and corporate finance—were, for the most part, better suited to the needs of business owners than to those of inheritors. Research convinced DGM that Morgan was still seen as a bank for passive "old money" rather than for "active" self-made money.

Last month, DGM launched a campaign that combined emotion with fact. The emotion is conveyed in photographs portraying small moments in people's lives—a father and son sitting on the deck of a sailboat, for example. The accompanying copy discusses some of the major questions and decisions that substantial wealth entails.

Morgan's problem is to a large extent DGM's now. "We're moving from premier to premium, a term that's more encompassing and less limiting," says Stagliano. "We'll still only take top quality, but now that can include Lean Cuisine and BMW." ■



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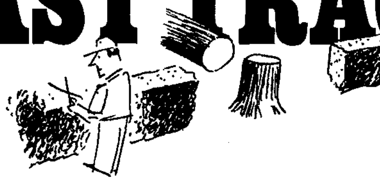


UPDATE

Art For Life

Art against AIDS, the effort by New York galleries and artists to raise money to combat the disease, has so far sold 163 artworks, netting $1,225,225 for the American Foundation for AIDS Research. The exhibits, at 72 participating galleries, are starting to come down, and the campaign is now aiming at museums, corporations, and private collectors. "We're looking to net another $250,000 to $500,000 by the end of September," says Anne Livet of the Livet Reichard Company, which organized the drive. Still up for sale are a small 1931 Picasso (*The Sculptor and His Model,* for $390,000) and a 1953 Jackson Pollock (*Moon Vibrations,* for $1.6 million).

PRICES

HERE'S WHAT COFFEE COSTS these days:

☐ Cup of espresso at the Ideal café (991 Amsterdam Avenue), 45 cents.

☐ Large cup of coffee at Chock Full O'Nuts (233 Madison Avenue), 70 cents.

☐ Cup of espresso at the Ballroom (253 West 28th Street), $2.50.

☐ Cup of iced cappuccino at Veniero's (342 East 11th Street), $1.

☐ Pound of Maxwell House at Sloan's (748 Second Avenue), $2.99.

☐ Pound of decaffeinated espresso from Balducci's (424 Sixth Avenue), $8.45.

L.A. TELEX

THE HOPE OF HOLLYWOOD?

THEY SELL THEIR SCREENPLAYS FOR UP TO $250,000 apiece, and top producers vie for their lunch hours. But some of Hollywood's hottest new properties—young writers a few years out of UCLA—are spending their money on pizza and Budweiser in a West Los Angeles bungalow they call the "Pad o' Guys."

Hollywood used to attract screenwriters like Chandler and Faulkner. Now it attracts the Guys: ten upstarts, including Shane Black, 25, who wrote *Lethal Weapon;* Fred Dekker, 27, who wrote and directed *Monster Squad* (out from Tri-Star next month); and Ethan Wiley, 27, who wrote the horror hit *House*—drawn together by a shared sense of humor and a "nerdy" obsession with movies. Few wanted to write until 1982, when Dekker sold a sci-fi script called *The Forever Factor* to Fox. Within five years, all of the Guys had written and sold scripts.

A half-dozen Guys outside their Pad.

Jay Cappe, 27, actually lives in the Pad (most Guys just visit); he's finishing a script called *The Invaders,* based on the sixties TV series. Jim Herzfeld, 24, is writing a comedy for United Artists. Ed Solomon, 26, co-wrote *Bill and Ted's Excellent Adventure* for De Laurentiis. The Guys churn out scripts in basic Hollywood genres: action, horror, white-bread teen comedy. "I sit down with Walter Hill," says Black, "and the first thing he asks is 'Group o' Guys? What is that?' "

What keeps them together? Shared humor? Comic relief from an ego-bruising job?

"We talk about babes," says Black, who, like most Guys, wears soggy running shoes, a tweed jacket, and a fragrant shirt. "Shane just got a quarter of a million for *Lethal Weapon II,*" says Cappe, "and he doesn't have an automatic-teller card yet."

"Jim," someone says to Herzfeld, "I saw the perfect trailer for you, with Valerie Kaprisky. It was all breast shots.

"Jim's the guy who sits at two in the morning fast-forwarding *Executioner's Song* to get a look at Rosanna Arquette's hooters."

"This is a ludicrous time to bring up something so unimportant," says Herzfeld.

"None of us was in a fraternity, and this is it now," says Black. "No, the reason we're together is movies. We're the first to read each other's scripts, and we've defined among ourselves what's good and bad—which is also what Hollywood thinks. That's where our age gives us an advantage."

What about the older, experienced screenwriters, who are having a hard time finding work in youth-crazy Hollywood?

"Young writers can write more authentically for the 14- to 24-year-olds—the audience Hollywood wants," says Black.

"I'm *worried* about the trend toward young writers," says Robert Reneau, 25, who wrote *Action Jackson,* a vehicle for Carl ("Apollo Creed") Weathers. "When we get older, will they want seventeen-year-olds?"

"Writing has made me rich and that's it," says Black. "I hate it. It's so lonely."

"Buddhism, dude."

"I want my own action doll."

"I want people to just assume that Mr. Black wants a pizza now. And it'd be nice to look back in ten years and see a whole host of films."

JENNIFER ROBERTS

Photograph by Michael Garland/Onyx. Illustration by Guy Billout.

CIVICS

MARKET WATCH

BARRY BENEPE WAS walking through the Union Square Greenmarket on the kind of blue-sky morning that makes people feel good about living in New York. Benepe, 59, a tall man with the look of a bike-riding professor, is the father of the Greenmarket system—twenty city-run farmers' markets, another thing that makes people feel good about New York. He strolled through a crowd of young couples, grandmothers, students, and office workers snapping up arugula and Chinese chives from a century-old Orange County farm; farm-raised chickens and earthy mushrooms from the Hudson Valley; wildflowers and snapdragons from Long Island.

"The markets are in jeopardy," he said about the system that helps bring $8-million a year to 150 farmers, bakers, and beekeepers. "We are fighting enormous battles. Even Union Square is on touchy ground." Though beloved by foodies and neighborhood folk, the markets are facing one of the greatest threats since they began, eleven years ago, at the request of city planners hoping to drive drug dealers from Union Square.

Already this year, two Greenmarkets have been shut down on the Upper East Side: one to make way for new construction, the other because its schoolyard site is controlled by a parents' group that wants a flea market there instead. A proposed market on Mercer Street was blocked by a coalition that feared "undesirables." Two Brooklyn sites will be lost by next year to developers.

Insurance costs are likely to skyrocket from $4,000 a year to as much as $25,000. The staff of the Greenmarkets—a program of the privately funded Council on the Environment—collects about $30 from each booth per market day, but Benepe has to go begging to raise most of the nearly $20,000 in annual fees he pays to city agencies and private groups.

The Greenmarkets' biggest problem is that none of the sites is secure. Parks Commissioner Henry Stern has said he is "not in the fruit-and-vegetable business," and though the markets are an "urban amenity," he won't give them a lease longer than a year at a time. "We like the Greenmarkets," he says. "They are here as long as they do good work. But a market can spoil as quickly as fresh fruit. You never know whose hands they'll fall into."

Union Square's Greenmarket: Sunshine on a cloudy day.

When first interviewed, Stern said that the Greenmarket was "not a major factor" in the master plan being developed for Union Square. But over the course of three talks, Stern changed his tune. Now he says the Greenmarket is "an urban delight," that "it will be a part of Union Square for the foreseeable future," and that "a parks commissioner would have to be out of his mind to evict the Greenmarket." The plan, announced last week, calls for closing part of Union Square West to traffic and setting up the market there.

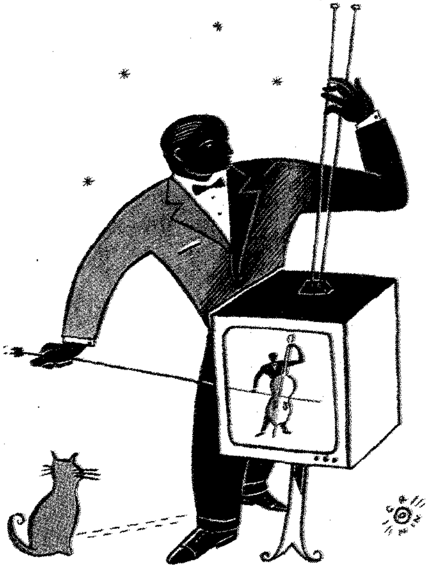
"Great," says Benepe. "Quote him. That's the first time I ever heard that."

LAURENCE SOMBKE

TV

Quality Tube

NOT LONG AGO, SOME pretty good television was off-limits to much of Manhattan. New Yorkers with cable who lived below 86th Street on the East Side and 79th Street on the West Side could watch the Arts & Entertainment Network, a free service with powerful movies such as *Blunt*—about Sir Anthony Blunt, the "Fourth Man" in the notorious Philby-Maclean-Burgess spy ring—as regular features. The same audience witnessed the first public performance of Mozart's Symphony in A minor in 216 years. The rest of New York, however, was out of luck.



Now, three years after the network was launched, A&E is available to all of cable-wired Manhattan. "We were television's best-kept secret," says Andrew H. Orgel, an A&E vice-president. "People thought that the channel was purely cultural, that we showed only opera and ballet." But many are discovering shows with a bit more bite than they'll find on PBS. Last year, A&E won the prestigious D. W. Griffith Award for Excellence in Television Programming.

A&E now reaches 24 million homes. "We cater to the daytime-television viewer who is seeking an alternative to quiz shows and soap operas," says Orgel. And the A&E lineup is as eclectic as ever: a mini-series adaptation of Fay Weldon's *The Life and Loves of a She Devil,* about a homely woman plotting revenge against her ex-husband; *BBC Rockline From London,* a concert series filmed in England.

What's the real value of a network of this kind? "We deliver programs that people aren't ashamed to talk about at cocktail parties," says Orgel. MELISSA MORGAN

Photograph by George Shelley. Illustration by Brian Cronin.

ART BEAT

The Children's Biennial

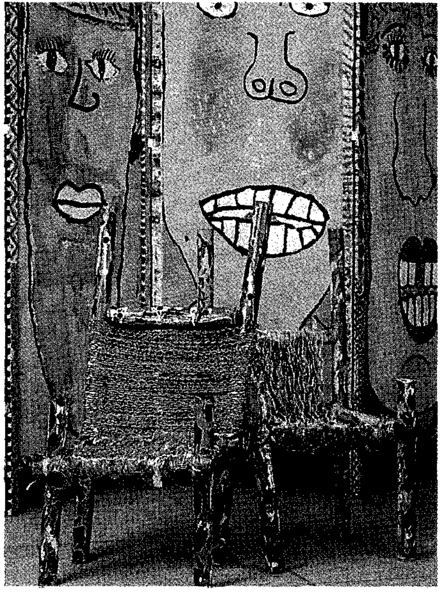
At lunchtime the other day, some executives were standing in front of a wall of paintings in the Paine Webber Art Gallery, at 1285 Sixth Avenue, near 52nd Street. The artworks were rampantly bright, their lines and shapes primitively handled. But gallerygoers have seen this work all over SoHo, or so they might think—before noticing that the oldest of these artists is in the seventh grade. Many are still in kindergarten.

"Ten Years of Creativity: Children's Art From the Studio in a School Association" (through September 4) has grown-ups wishing the art were for sale. "There's a sincerity that is missing in works by most adults," says artist Christopher Wilmarth.

Though dinosaurs and parents are the most popular subjects, many of these works are sophisticated—yellow and orange papier-mâché pencils dangling from an elegant, Calder-like mobile; a painted chair made of lashed-together cardboard tubes that brings to mind Lucas Samaras. "It's a kids' Biennial," says Patterson Sims, a Whitney associate curator and board member of Studio in a School, which for a decade has hired artists to work with public-school students and teachers.

Choosing art from that ten-year span wasn't easy. The show's curator, Tom Cahill, looked for works that represented different levels of development, with both individual and collaborative work. "For example," he says, "what might have begun as a drawing lesson—a child sketching a dragon—may become an eleven-foot plaster sculpture created by an entire class."

Founded by art collector Agnes Gund, Studio in a School helps students learn how to use materials and find their own way of seeing. Painter Roy Lichtenstein, a board member who has visited classes, is impressed by both the artists and the children. "The most exciting part was to see them communicating with each other," he says. "It has a wonderful effect on the schools." Edith Newhall



The new modernism.

GALLOPING CONSUMPTION

ALL-STAR BREAK

There's a shortage of brightly colored canvas in New York this summer, and it has nothing to do with the decline of the East Village art scene. I discovered it at the Athlete's Foot store across from Lincoln Center, where I went to buy a pair of Converse All-Star sneakers.

There are seventeen colors of All-Stars—if you can find them.

"Sorry," said the salesman. "We're all out. You'll have a hard time finding them this year. We had an order due in April that hasn't arrived yet. It's a problem all over town."

The order arrived a few weeks later, and Athlete's Foot now has plenty of All-Stars, but visits to other stores revealed a definite All-Star shortage. At home, I pulled out a phone book and called six sports-shoe stores.

When I asked for All-Stars, a couple of people just laughed. One guy said there would be a two-month wait. Another said he'd got some in two weeks before, but "they shot right off the rack. They've become a fashion statement." The shoe is most popular not with basketball-playing teens—who prefer Air Jordans—but with artists, bohemians, people who walk and don't run.

I called Converse headquarters in North Reading, Massachusetts, to see what the company was doing about the problem.

"We could sell 30 percent more shoes than we can make this summer," said marketing manager John W. O'Neil. "In 1983, we began putting in more fashion-oriented colors. Now people can have three or four pairs for different occasions." Bruce Springsteen owns 28 pairs. In fact, the shoe is the No. 1 sneaker in America. All-Stars will soon be made in South Korea, but those will be children's shoes, and won't reach our shores until the fall. Which put me back out on the streets.

"It's Europe," said John Wu, manager of Magic Shoes, on Bleecker Street. He was explaining why he didn't have any in size 11, though his store does have a range of colors—turquoise, orange, lilac—in smaller sizes. "Converse fills the European orders first, because they get paid up front."

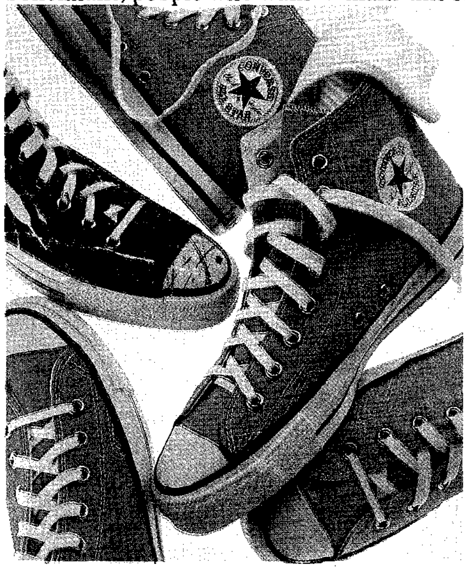
In the basement of the Village Army-Navy store, on Christopher Street, I found two colors: white and black. I picked up a white sneaker, ran my hand along the sleek rubber contours, and fondled the canvas between my forefinger and thumb.

"Size 11," I said to the salesman.

"I could have sold 300 of these if we had enough," he said as he unwrapped a squeaky-clean sneaker and laced it up.

I pulled out $27, buying a bounce to my step and no small peace of mind. "I know," I said.

David L. Lewis



Fashion feet.

Photographs: top, Donal Holway; bottom, S. Baker Vail (sneakers courtesy of Magic Shoes).

RUTH RECOMMENDS

BY RUTH GILBERT

A large-scale survey of the satirical world of Red Grooms is being presented by the Whitney Museum from July 23 through October 18, complete with his tableaux, paintings, prints, drawings, and sculptures, from 1958 to the present.

FREE SUNSET MUSIC

Cool off at Lincoln Center's Damrosch Park and listen to pianist Abbey Simon playing Liszt's Sonata in B minor and Chopin's Prelude in C, among other works. The date's July 27; the time, 7 p.m.

'WISH YOU WERE HERE'

Seventeen-year-old Emily Lloyd makes her screen debut as a feisty nonconformist teenager in an unusual film, set in an English seaside town and directed by David Leland. It opens July 24 at the Lincoln Plaza Cinemas.

'DRIVING MISS DAISY'

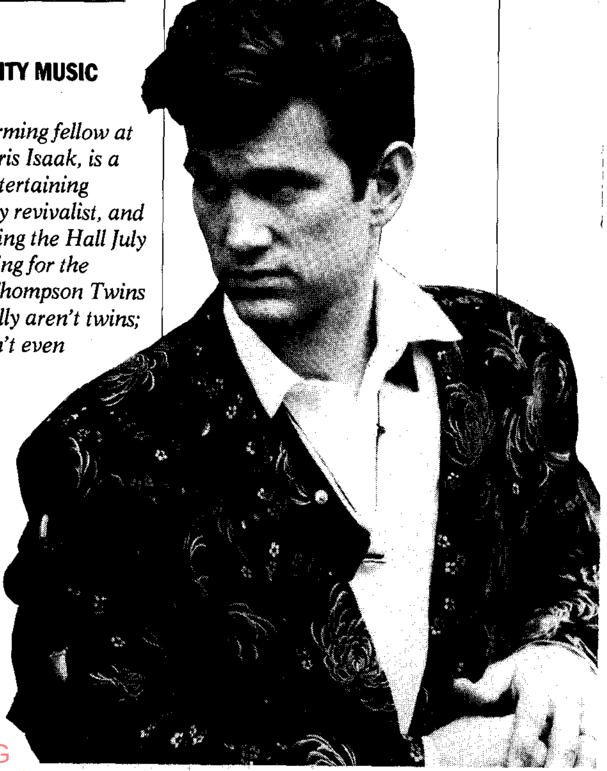
Morgan Freeman and Dana Ivey, both Obie winners for their performances in this wonderful play, move July 24 to newer and larger quarters at the John Houseman Theatre. If you missed it before, see it now.

'SERIOUS FUN!'

Dollie de Luxe (that name covers two coloratura singers from Norway) performs operatic classics, as well as rhythm and blues, July 25 at Alice Tully Hall. They share the date with the talented and curious Ethyl Eichelberger.

RADIO CITY MUSIC HALL

The charming fellow at right, Chris Isaak, is a vastly entertaining rockabilly revivalist, and he's playing the Hall July 24, opening for the singing Thompson Twins (who really aren't twins; they aren't even siblings).



Photographs: top right, Bob Marshak; bottom right, Henry Diltz.

THE PROMISE AND THE PERIL OF GENETIC TESTING

PERFECT PEOPLE?

SUSAN AND TOM MURPHY* HAVE GLIMPSED THE future. In the spring of 1984, when Susan was four months pregnant with their second child, they learned that their firstborn, sixteen-month-old Sarah*, had cystic fibrosis, an inherited, incurable disease that can mean a short, difficult life for its victims. Sarah would likely need constant medication and daily sessions of strenuous physical therapy. To make matters worse, no one could say whether the child Susan was carrying also had the disease.

Their doctor advised the Murphys to consider having an abortion. But they decided to have the baby, and after five tense months, their son was born—without the disease. Though both Tom and Susan wanted a large family, neither was willing to risk conceiving another child who might get CF.

Within two years, the Murphys changed their minds. By then, researchers abroad had found a way to home in on the gene that causes CF, and a prenatal test had become available in the United States for families who already had a child with the disease. A door had been opened for the Murphys, and they decided they could chance another pregnancy. Tom, Susan, and Sarah had preliminary analyses of their DNA—the body's basic genetic material—and Susan became pregnant in September 1986.

Just nine weeks into her pregnancy, she had chorionic villus sampling (CVS), a recently developed twenty-minute procedure similar to amniocentesis. The CVS material was sent to the lab, and the Murphys could only wait—and worry—for ten days. They'd never decided just what they would do if the news was bad, but abortion was a real option. The day before

BY AMY VIRSHUP

Sygma

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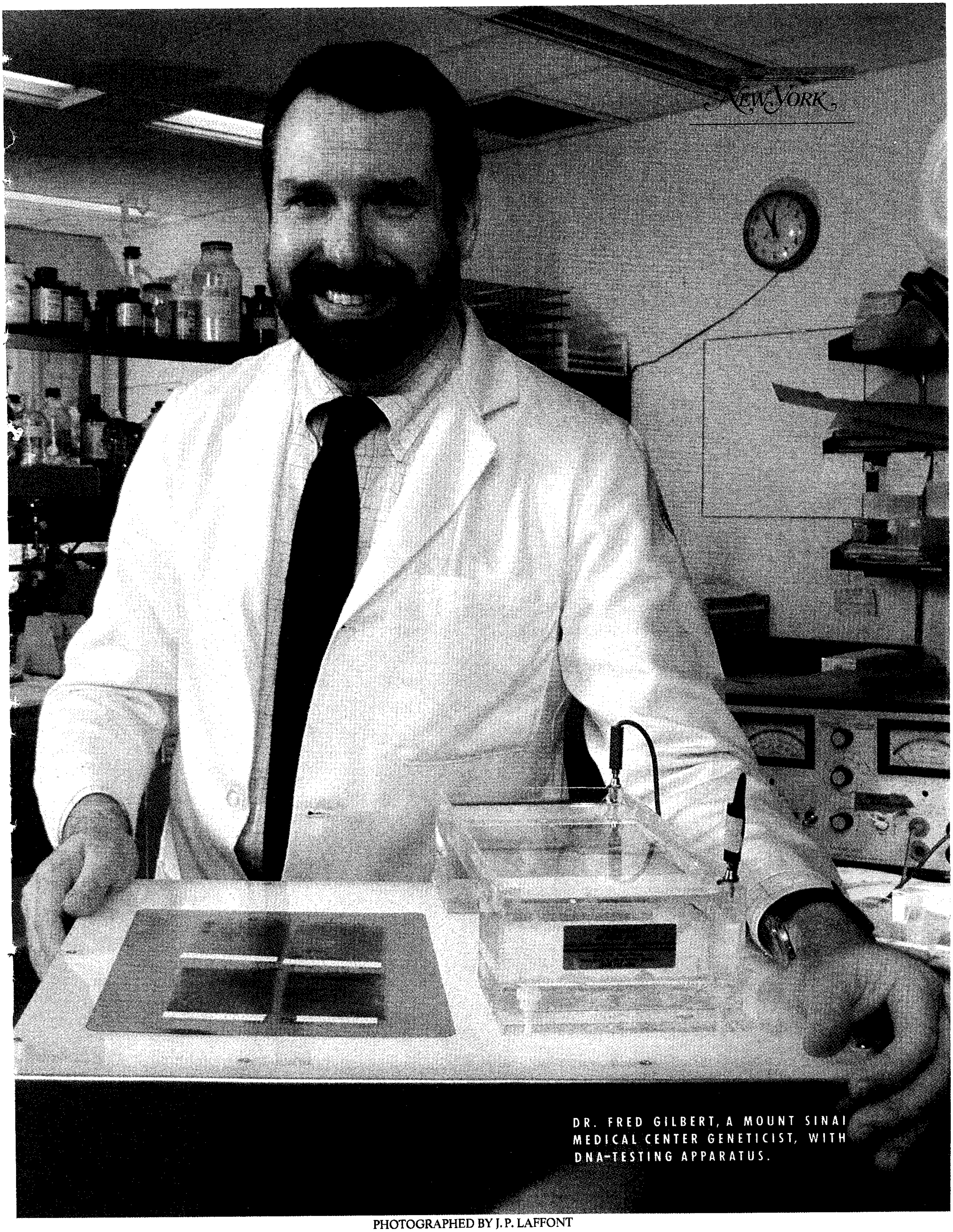
* *Names marked with an asterisk have been changed.*



DR. FRED GILBERT, A MOUNT SINAI MEDICAL CENTER GENETICIST, WITH DNA-TESTING APPARATUS.

PHOTOGRAPHED BY J. P. LAFFONT

PERFECT PEOPLE?

WITHOUT MUCH DISCUSSION, AMERICANS ARE BEING THRUST INTO THE AGE OF THE TENTATIVE PREGNANCY.

Thanksgiving, they got the news: Their unborn child did not have CF.

SUDDENLY, WITHOUT MUCH TIME TO PONDER THE MORal and ethical implications, Americans are being thrust into the age of the tentative pregnancy. For many, the decision to have a child is made not at conception but when the lab sends back the test results. "The difference between having a baby twenty years ago and having a baby today," says ethics specialist Dr. John Fletcher of the National Institutes of Health, "is that twenty years ago, people were brought up to accept what random fate sent them. And if you were religious, you were trained to accept your child as a gift of God and make sacrifices. That's all changing."

Over the last decade, genetics has been revolutionized: Using remarkable new DNA technology, molecular biologists can now diagnose in the womb inherited diseases like CF, hemophilia, Huntington's chorea, and Duchenne muscular dystrophy. Genetics is advancing at unprecedented speed, and important breakthroughs are announced almost monthly.

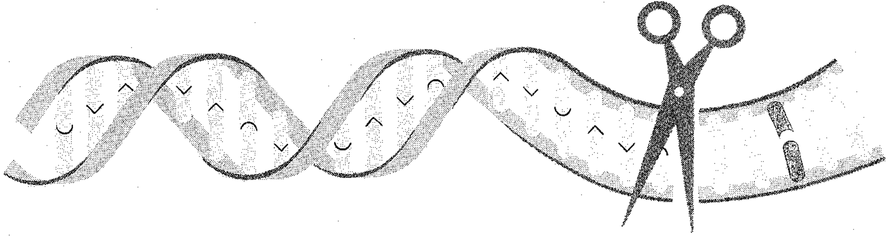
Since each person's DNA is distinct, the potential uses of genetic testing seem limitless: It could settle paternity suits, take the place of dental records or fingerprints in forensic medicine, identify missing children, warn about a predisposition to diseases caused by workplace health hazards. By the mid-1990s, geneticists should be able to screen the general population for harmful genes and test—at birth—a person's likelihood of developing certain types of cancer, high blood pressure, and heart disease.

Besides the prenatal tests now commonly in use, doctors may have a blood test that screens fetal cells in a mother's bloodstream and determines the fetus's sex and whether it has any chromosomal disorders or inherited genetic diseases. Work toward the ultimate goal—gene therapy—has already begun.

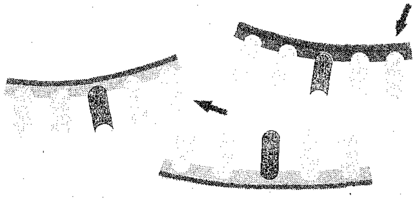
But this technological wizardry has some vehement opponents. A French government committee made up of doctors and lawyers recently called for a three-year moratorium on prenatal genetic tests because of the fear that they would lead to "ethically reprehensible attempts to standardize human reproduction for reasons of health and convenience." This is similar to the objection that anti-abortionists have always raised and now extend to genetic testing. (The Vatican, in its recent "instruction" on birth technology, condemned any prenatal test that might lead to abortion.) These days, though, right-to-lifers are finding themselves with some odd allies—feminists, ethics specialists, and advocates for the handicapped who are unsettled by the implications of the new genetics. The tests, they argue, will winnow out fetuses so that only "acceptable products" will be born, thus devaluing the lives of the handicapped.

THE DNA TEST

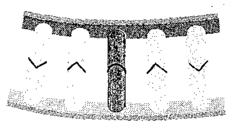
Scientists rarely know the location of a harmful gene among the 50,000 to 100,000 in human DNA, so they look instead for a genetic marker—a seemingly harmless variation in DNA that is inherited along with a disease gene. DNA looks like a twisted rope ladder, and its "rungs" are pairs of nucleic acids, which always join in the same way. In order to find a marker, a scientist must first extract DNA from an individual's cells. Then the DNA ladder is broken into two separate strands and cut into fragments by enzymes that are able to "read" the order of the nucleic acids.



The cut-up DNA is separated and then exposed to a gene probe—a cloned piece of DNA that includes the variation being looked for. The probe is tagged with radioactivity.



If the probe bonds to a piece of DNA, then the genetic marker—and therefore a disease gene—is present.



Other critics fear that services for the handicapped will be cut back and that people will be saddled with new responsibilities rather than new opportunities—after all, never before have parents had such an ability to choose whether to accept a child with an inherited condition. In addition, they claim that the sophisticated tests will give employers and insurers the ability to discriminate on genetic grounds. (A 1982 study found that eighteen major American companies—Dow Chemical and du Pont among them—had done some sort of genetic testing.)

Strong as the opposition is, it's not likely that the genetic revolution will be stopped: Few people, given the chance to avoid the emotional, physical, and economic burdens of raising a handicapped child, are likely to refuse it. The widespread use of prenatal tests parallels the advance of feminism. As more and more women made careers, the tests took on added importance—especially since many working women are putting off childbirth until their mid-thirties, when chromosomal abnormalities are more common.

"I didn't feel I had a choice," says advertising executive Judith Liebman, who became pregnant for the second time at 40. "It wasn't 'Is CVS sophisticated enough that I want to take the risk?' The choice was 'Look, they're doing this test, they're recommending I take it because of my age, so I have to

Illustration by Anders Wenngren.

go with the medical profession and say that it's okay to take it.' "

As sociologist Barbara Katz Rothman writes in *The Tentative Pregnancy,* her study of genetic testing, "In gaining the choice to control the quality of our children, we may rapidly lose the choice not to control the quality, the choice of simply accepting them as they are."

"The Luddites had a point," says Rothman. "Not all technology is good technology, and not everything needs to be done faster and better."

MOUNT SINAI GENETICIST FRED Gilbert is tracking the CF gene. Like Gilbert, his lab is casual, low-key; the most spectacular thing about it is its slightly begrimed view. Notes are taped to shelves, a stack of papers and manila folders sits atop a file cabinet, and several odd-looking blue plastic boxes lined with paper towels are arrayed on the counter (they are used to separate pieces of DNA). Flipping through a loose-leaf binder of test results, Gilbert, a burly man with a dark, full beard, talks about his patients like an old-fashioned family doctor—this father drinks, that mother is overburdened, another family's religious views have made it impossible for them to abort—but he knows most of them only from the reports of their genetic counselors and from their DNA, which is shipped to him from cities all over the country.

Two years ago, Gilbert began offering a biochemical enzyme test developed in Europe for cystic fibrosis; then, when DNA probes became available, in January 1986, he started running DNA diagnoses as well (both tests are about 95 percent accurate and are used to back each other up). Now Gilbert and his team extract DNA from the cells of families at risk for CF—his patients include a tenant farmer, an executive of a large firm, and several welfare families—expose it to gene probes that have been tagged with radioactivity, and then study photographs of the DNA, looking for the pattern that means the disease is present. Since CF is inherited recessively, there is a one-in-four chance in each pregnancy that the child might have the disease (page 31).

This test can be used only by families who already have a child with the disease, but many people are betting on a CF screening test for the general population. After all, CF is the most common inherited disease in whites, striking about one child in 2,000. And now that scientists have moved in on the gene—in April, a British research team announced that it had found a marker that is even closer to it and may turn out to be the gene itself—development may be imminent. Since the test will be highly lucrative for its developer, there's a great incentive to come up with one; by one estimate, half the genetics labs in the country are looking for the CF gene. Gilbert, however, is not making money. Since the test he is using is still experimental, he is offering it at a minimal fee; for those who cannot afford it, the test is done free.

Even so, response to the test has been slow. The eight labs in the country offering DNA diagnosis have done about 400 tests, and Gilbert has completed just fifteen prenatal diagnoses using DNA. One problem is that some cystic-fibrosis specialists have been slow to tell their patients about the test. (The Murphys, for example, didn't learn about the test from their doctor; *they* had to tell *him* it was available.) The Cystic Fibrosis Foundation has also stayed away from the test, afraid of the association with abortion, and Gilbert gets no funds from it.

IN EVERY HUMAN CELL, THERE ARE 23 PAIRS OF CHROMOSOMES that contain the 50,000 to 100,000 bits of genetic information called genes. The genes are made up of DNA (six feet of it in each cell), a long, two-stranded molecule. DNA, which looks like a tightly coiled rope ladder, is a compound made up of phosphate, sugar, and four nucleic acids: adenine (A), thymine (T), guanine (G), and cytosine (C). Each "rung" of the ladder (and there are 3 billion rungs in each person's DNA) is made up of a pair of nucleic acids, and they always join in the same way: Adenine connects only to thymine, guanine to cytosine. Only in the last few years have scientists been able to read the order of these nucleic acids.

Sequences of these four nucleic acids form genes. Genes, in turn, determine a person's physical characteristics, though no one knows the process that, for example, leads the genes for shape and form to generate the five fingers of the hand. A genetic disease often results from a "typo" in the order of the nucleic acids; like a misspelling in language, a typo in DNA can change the message of a gene. For example, the normal DNA code for glutamic acid is GAG, but in a person suffering from sickle-cell anemia, thymine replaces adenine (so the code reads GTG) and the blood is unable to absorb oxygen correctly. Surprisingly, though, only 10 percent of the base pairs actually form genes. The other 90 percent—mostly repetitive sequences—apparently have no meaning, and typos in that part of DNA seem to have no effect on health.

In the early seventies, researchers found a way to break the DNA ladder into two separate strands. When they exposed these strands of DNA to certain enzymes (substances that

> "When you lose me," says Kingsley, "is when you say that the world would be better off without people like my son."

EMILY PERL KINGSLEY WITH JASON.

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THE NEXT STAGE: GENE THERAPY

PRENATAL DIAGNOSIS USING DNA IS STILL IN ITS EARLY STAGES, BUT scientists are already working on the ultimate genetic goal—gene therapy, which could render unnecessary the use of abortion after an inherited disease is diagnosed in the womb. Genetically engineered cures seem the stuff of science fiction; they conjure up Aldous Huxley's *Brave New World,* with its Betas, Gammas, and Alphas, all programmed to fit society's requirements. Though the advent of gene therapy is, as Dr. Richard Mulivor of the Coriell Institute puts it, "way down the line somewhere past Buck Rogers's time," it's likely to happen; a handful of researchers are already laying the groundwork for it. Ultimately, genetic cures would mean "correcting all the sperm and eggs as well, so you could never pass it on," says Mount Sinai's Dr. Robert Desnick. "I think that's a long, long way off. What geneticists are interested in doing today is providing therapy using DNA technology for those suffering from these diseases."

Potential gene therapists must do three things: put the new gene into the target cells, get the transplanted gene to replace the function of the harmful one, and show that the new gene doesn't harm the patient. Researchers are concentrating on diseases of the immune system—for example, adenosine deaminase deficiency (ADA, or "boy-in-the-bubble syndrome," whose victims are born without immune defenses)—because they involve white blood cells, which grow in bone marrow and are easily transplanted.

The most successful efforts have come from a team working under Dr. French Anderson of the National Institutes of Health. Collaborating with doctors at Memorial Sloan-Kettering, Anderson is removing bone marrow from monkeys, inserting the human gene for ADA into their bone-marrow cells, and then putting the cells back into the monkeys. Three weeks later, their blood is checked for traces of the human enzyme. So far, a Sloan-Kettering monkey known as Robert has been the star performer: His blood contained 0.5 percent of the human enzyme.

Gene cures won't be easy, though, and a different one will have to be developed for each inherited condition. Anderson's efforts are "good for a genetic disease of white cells," says Dr. Mulivor. "But the more dispersed the effect of the bad gene, meaning the number of tissues or organs involved, probably the less likelihood of gene therapy succeeding." —A.V.

break up, or "cut," nucleic acids), they found that the enzymes could "read" DNA and make a cut at a specific sequence of bases. If just one base was changed—if, for example, adenine was substituted for thymine in the sequence GCAT, making it GCAA—the enzymes didn't cut. By looking at the size and number of DNA fragments created by a particular enzyme, researchers could tell when a typo existed.

Looking for the typo that causes a genetic disease like CF is like trying to find a person somewhere in the United States without knowing his name, the town he lives in, or even what part of the country he's in. But there are clues. For one thing, harmless variations in DNA are passed along with ones that cause diseases. Using enzymes, researchers were able to study the DNA from a family with a genetic disease and try to find typos (which they call RFLPs—restriction fragment-length polymorphisms) that traveled with the harmful gene. The RFLPs, then, are genetic flags or markers that let molecular biologists know that a disease gene is present.

Harvard's Dr. James Gusella was the first to have success: Studying a large family with Huntington's (a fatal disease that damages the central nervous system of its victims, usually when they reach mid-life), he cut family members' DNA and then exposed it to a dozen radioactively tagged genetic probes—each a cloned piece of DNA. One, called G8, was able to track the Huntington's gene in affected family members.

That connection showed up again when Gusella looked at other Huntington's families—he'd found a genetic marker for the disease. And, since G8 had been located on chromosome 4 (except for the X and Y sex chromosomes, pairs are numbered from 1 to 22), Gusella reasoned that the Huntington's gene was there as well. A genetic marker is only the first step, and Gusella is now trying to find the harmful gene itself. Other researchers are using similar technology to hunt the genes responsible for a host of inherited diseases.

GUSELLA'S LAB IS JUST ONE OF THE thousands working on the frontiers of genetics. Molecular biology is one of the fastest-growing research specialties, as labs across the country join the search for harmful genes. The National Institutes of Health's yearly allocation for genetic research has increased by $73-million since 1984; in 1987, the NIH will spend an estimated $283 million.

Already, developments are flooding the scientific journals. Last October, Dr. Louis Kunkel of Boston Children's Hospital announced that he had discovered the gene responsible for Duchenne muscular dystrophy, a fatal disorder that strikes mostly boys, progressively destroying the muscles. Duchenne affects one in every 3,300 male children. A screening test for the general population is still several years away.

At Columbia University Medical School, Dr. Charles Cantor and Dr. Cassandra Smith are making the first attempt to map a human chromosome (No. 21); in mid-February, a group of researchers revealed that they had discovered a genetic marker for Alzheimer's disease; just a week later, researcher Janice Egeland announced that she'd found a genetic marker for manic depression among the Old Order Amish; a Swedish-American study of adoptees has linked alcoholism to heredity; and a blood test is in the works that will determine, at birth, a person's risk of developing atherosclerosis, a result of research that found a defective gene was a major cause of the disease for more than 2.3 million Americans.

"We're at the same point now in regard to genetic diseases that we were 50 years ago with infectious diseases," says Dr. Gerard McGarrity, president of the Coriell Institute for Medical Research in Camden, New Jersey. "In those days you had to worry about tuberculosis, polio, diphtheria, and everything else. I'm sure then that the concept of having a society virtually free of infectious diseases was mind-boggling. It's not beyond the realm of possibility to start thinking about a day when there's not going to be any genetic disease."

'TWENTY YEARS AGO, WHEN A WOMAN GAVE BIRTH to an impaired child, people would say, 'Oh, what a heartbreak that she has to live with that situation.' But you'd look for reasons for it," says writer Deborah Batterman, 37, who had amniocentesis during her pregnancy last year. "You'd say, 'I have to examine my life and see why this happened and what I can do to make the best of the situation.' That's the martyrdom indoctrination. We don't have to do that now. We're not raised to be martyrs."

Amniocentesis was the first step away from martyrdom. Introduced in the late sixties, it was the solution to a very specific problem: Women over 40 have an extremely high likelihood (one in 50) of having a child with Down syndrome, a condition caused by an extra copy of chromosome 21 in each cell and characterized by mental retardation, heart defects, and what people once called a "mongoloid" appearance. (A 25-year-old has a one-in-1,000 chance of having a child with Down.) As amnio became less risky, it was given to younger women. To-

CRITICS OF CVS FEAR THAT IT WILL ENCOURAGE MANY PARENTS TO SELECT THE SEX OF THEIR CHILD.

day, it is routinely administered to women 35 and older; in this city, it's even used on women who are 32 or 33.

The test, done when a woman is about sixteen weeks pregnant, involves inserting a needle through the abdomen and drawing fluid from the amniotic sac surrounding the fetus. Fetal cells in the fluid are then grown and the chromosomes examined. Amnio is most often used to predict chromosomal abnormalities, like Down. It can also be used to look at DNA and to predict the sex of the child. Getting the results of an amnio takes about three weeks, which means that couples can't make a decision about abortion until the nineteenth week of pregnancy. A late abortion is so physically and emotionally harrowing that few genetic counselors believe amnio is used for frivolous reasons like sex selection.

Chorionic villus sampling can be done much earlier. The procedure has been used for just four years, and fewer than 30 medical centers around the country perform it. CVS is done at the ninth to eleventh week of pregnancy, and can take less than twenty minutes: While watching the position of the fetus on an ultrasound monitor, a doctor inserts a thin tube through the vagina and into the uterus, and then extracts a tiny piece of the placenta. Like amnio, CVS can be used to look at chromosomes and at DNA; it also predicts fetal sex. Often, the results are back in less than a week. Those who decide to abort can do so in the first trimester.

The test's critics fear that CVS will make it so easy to abort that couples will do so even if their child is diagnosed as having only a mildly disabling condition or a nonlethal disease, and they argue that it will encourage parents to use prenatal diagnosis to choose the sex of their child.

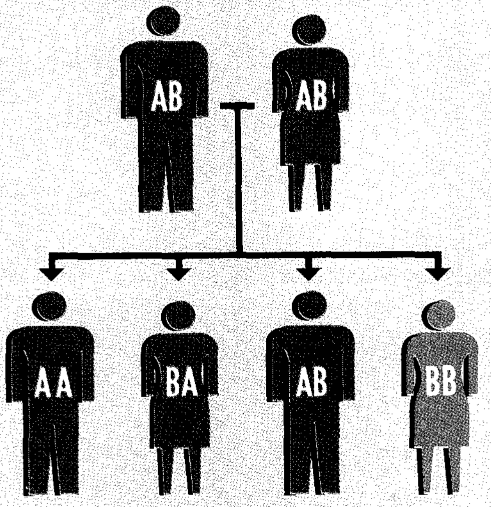
If a blood test that can make the same predictions is developed, testing for gender seems even more likely, especially in cultures that have a strong bias in favor of males. If it seems improbable that couples would choose to abort because they're having a child of the "wrong" sex, consider that in just three months ProCare Industries sold 50,000 Gender Choice kits, which promised parents that they could pick the sex of their child by timing conception correctly. According to the FDA, the test is a fraud.

A third test, for alpha-fetoprotein (AFP), which is used to diagnose spina bifida (incomplete formation of the spinal column), a condition that causes birth defects ranging from severe retardation to mild physical disability, recently became the first prenatal screening technique mandated by law: Last April, California began requiring obstetricians to tell expectant mothers about it. The technique measures the level of a fetal protein in a mother's blood, and only those women with abnormal levels need a follow-up amnio. Unlike amnio or CVS, AFP is a blood test, and it's cheap—$50 (compared with about $1,000 for amnio and $1,200 for CVS). AFP screening is strongly recommended by the American College of Obstetricians and Gynecologists' legal committee, because the OB/GYNs believe that the test will help cut down on the growing number of "wrongful birth" malpractice suits.

In her tiny subbasement office at New York Hospital, genetic counselor Nancy Zellers, an energetic woman in her late thirties, sees fifteen couples each week. Her clients tend to be young, urban, and professional. Typical, she says, is "the banker who may be planning a very small family and she is going to live in an apartment in the city. And probably, because she established her career, she is getting started on children much later and she is going to have a limited family.

"Her concern is 'How is this going to fit into my life-style if it is not a normal child? How am I going to handle this? What's it going to do to my relationship?' Maybe both husband and wife have to work. What's it going to do to the family unit as a whole? I don't think they're unreasonable," says Zellers. "I think that they're anxious."

RECESSIVE INHERITANCE



The healthy parents each have one normal gene and one defective, disease-causing one, so they are carriers. A child inherits one gene from each parent. Each child has a one-in-four chance of inheriting two normal genes and being healthy (far left), two chances in four of being a healthy carrier (inheriting one normal gene and one defective one; center), and one in four of inheriting two defective genes and having the disease (far right).

Susan Katz was. At 36, she is the New York editor-in-chief of Holt, Rinehart and Winston. Her dark hair is lightly streaked with gray, and her office is decorated with bright paintings signed by her seven-year-old daughter from her first marriage. Katz's husband, Howard Radin, owns a computer-software business.

During her first pregnancy, Susan had had a blood test for German measles but nothing else. "This time," she says, "I thought the chances of something being wrong—because I'm 36—are greater. My sense was that it was worth going through, and that people would have thought I was crazy not to have it."

Neither Katz nor Radin has a family history of genetic disease, so Susan had three tests: carrier screening for Tay-Sachs disease, which strikes one in every 2,500 Jews of Eastern and Central European ancestry and causes children to wither and die in their first years of life (both Katz and Radin are Jewish); amniocentesis, to look for Down syndrome; and the AFP test for spina bifida. All three were negative. Though they didn't talk about it much, both Susan and Howard think she would have had an abortion if a defect had turned up. "It's not even the time and the money as much as it breaks your heart," explains Susan. "I think part of the goal of raising a happy child is to create an independent adult, and I

Illustration by Anders Wenngren.

“WOULD WE HAVE BEEN BETTER OFF WITHOUT WOODY GUTHRIE, WHO DIED OF HUNTINGTON'S?” ASKS AN ETHICIST.

think of seriously impaired children as never reaching independent adulthood, and something about that is very sad to me.”

For many women, the decision to use a prenatal test is an automatic one—their friends have done it, their doctor recommends it, and they feel they'd be foolish not to—and among the white middle class, diagnosis in the womb is becoming routine. Deborah Batterman, for example, didn't think much about amnio. “I figured as long as I was going to have a baby at this stage, I might as well go through with it,” she says. “Since you have choices today—abortion is available and you don't *have* to have a child—you may as well take advantage of all the options.”

Though Batterman and her husband, Lew Dolin, never discussed what they would do if a defect turned up, she assumes that she would have had an abortion. “I guess we've all become a little bit cavalier about these decisions,” she says. “It's available, it's easy, we don't have to think about the problems of bringing up a child with Down syndrome or something as terrible. So given those options, we just assume, Let's go for the healthy baby.”

“I might be a good person and I love my family and all that, but I am not one of these people who would have been able to give a child I knew to be handicapped the right love and attention in this world,” says Judith Liebman, who chose CVS during her second pregnancy (she had amnio during her first). “It'd be different if I didn't know. I am sure that there are women out there whose opinion is ‘It is God's will.’ Great! That is terrific. That is not my opinion. I can change it. And I don't think you get struck down for changing it. I think it's a true analysis of what you're ready to deal with.”

SINCE GENETIC DISEASE IS RARE, PRENATAL TESTS ARE a reassurance for more than 98 percent of the couples who use them, a fact that genetic counselors emphasize when answering their critics. “I spend every Monday calling people and telling them that their results are normal,” says Beth Fine, a genetic counselor at Chicago's Michael Reese Hospital and president of the National Society of Genetic Counselors. “And it's a pleasure.

“People always argue that these tests are a search-and-destroy mission, or encourage abortion,” Fine continues, “but we have more pregnancies that result because of the availability of these tests. So there are many more people who can go ahead and get pregnant, as opposed to those who end up testing just to abort. It gives people an opportunity, and that's something you can't take away.”

CVS may give that opportunity to even more couples. Melissa Gordon*, a doctor who lost a brother to hemophilia, wasn't sure if she could raise a son with the disease (hemophilia is passed from mothers to sons, and Gordon's child had a fifty-fifty chance of having the disease). When she wanted to become pregnant, none of the DNA probes for hemophilia were applicable to her case (they now are). Gordon consulted genetic counselor Fine and then decided to have CVS; if the child was male, she'd decide whether to have an abortion.

“It was a very difficult decision, because we wouldn't know whether we were aborting a normal boy or not,” says Gordon. “It would be impossible to go through a pregnancy that long [with amnio] and consider the possibility of an abortion that late. The other reason CVS was important was that if we decided not to abort, my plans to go back to work would have been very different.” Happily, Gordon discovered at ten weeks that she was carrying a girl.

For people like Gordon, who have experienced the pain—physical and emotional—of inherited disease, the tests are especially reassuring. “We're allowing people to have healthy families,” says genetic counselor Nancy Zellers. “I can't believe that if someone had a baby with Tay-Sachs and watched a child die before their eyes, anyone would expect them to take a risk of going through that again, if they really don't have to. Or can blame that family for having an early abortion rather than going through that again with another affected child. How much tragedy can people take?”

Neither CVS nor amnio can guarantee a healthy baby: Geneticists estimate

‘I am not one of these people who would have been able to give a child I knew to be handicapped the right love and attention,” says Liebman.

CHUCK HYMAN AND JUDITH LIEBMAN WITH SONS MAX AND JAKE.

that even *with* prenatal diagnosis, 2 to 4 percent of all children will be born with serious birth defects. Still, they allay the fears of prospective parents who feel incapable of caring for a child with a problem. "If we're talking about gross birth defects, terrible handicapping conditions, potentially fatal disease, a level of mental retardation that we don't think we can live with, I don't think there's anything wrong with people not wanting to have a child with serious problems," says Zellers. "We have to be willing to accept a certain amount of risk. It doesn't mean we're not sad, and burdened, and angry, and frustrated, and just devastated if a baby's born with something wrong with it. But a certain number of babies are going to be born with something wrong with them. And yet people are still having babies, right?"

EMILY PERL KINGSLEY CONSIDERS HERSELF A FEMINIST; a member of NOW, she has belonged to the Abortion Rights Action League. At 47, Kingsley has won four Emmys as a writer for *Sesame Street,* and sometime in the next year, CBS will broadcast a film she wrote. But when she thinks about prenatal testing, Kingsley finds her feminism running up against her feelings about disability rights, her belief in a woman's right to choose to have an abortion colliding with her belief in the value of the lives of handicapped children. Her son, Jason, thirteen, has Down syndrome. "When you lose me," says Kingsley, "is when you say that the world would be better off without people like my son. I can't go along with that. The only drawback to Down is the pain that he will experience. I would do anything to save him that pain—short of killing him."

Though she was offered amniocentesis during her pregnancy, Kingsley passed on it (a decision she says she has never regretted). At 34, she was a year short of the cutoff date, and at the time, amnio was a risky procedure. Kingsley and her husband, Charles, were both on their second marriage, and both were sure they wanted the child. When Jason was born, their obstetrician suggested they might put him in an institution, tell their families he'd died, and try again. Instead, they took him home to Chappaqua and enrolled him in infant-stimulation classes designed to saturate Down children with information and activity.

Infant-stimulation classes were a new concept then, and the Kingsleys had no assurance that they'd be of any real help; today, Jason functions at a high level for a Down-syndrome child. Though he will probably never drive a car, live without some supervision, or go to Yale, Jason can read and write, manage in social situations, and follow complex directions. (He has also appeared on *Sesame Street* and other television shows.) "The idea that you ought to abort a child because he might turn out like my son is *crazy* to me," says Kingsley. "It's crazy."

For Kingsley and other disability-rights activists, their movement is a rerun of the civil-rights and feminist fights of the sixties and seventies, and their goals—acceptance by and access to the mainstream of society—are similar. "No one's entitled to tell us, 'No, you can't. Your kid isn't smart enough. Not smart enough to swim on this beach. Not smart enough to play with the kids in this group.' A lot of the things that they get away with saying to us—if they said, 'You can't get into this class because your skin is black . . .' "

This time around, though, they find themselves edging toward agreement with people who probably fought on the other side in those earlier battles—right-to-life activists and those on the political right who are opposed not only to prenatal testing but to all abortion. (Many disability-rights supporters don't object to abortion in general, only to abortion to prevent the birth of a handicapped child.)

Still, even within the movement, there's no consensus on prenatal testing. The disabled and their families, after all, are of no particular political persuasion, socioeconomic class, or religion. Instead, they are united by accidents of birth and chance. Though one woman who works with the mentally retarded claims that "the lives of the disabled are debased each time a disabled child is aborted," a large number of activists are unwilling to take a stand on prenatal diagnosis. Their concern, they say, is those who have already been born.

Most, like Carol Levine, an ethics specialist at the Hastings Center in Briarcliff Manor, feel that the severity of the disease must come into play—that a short life followed by a painful death might better be avoided, but that life in a wheelchair is not grounds for abortion. "There's a difference," says Levine, "between being able to test for a lethal disease like Tay-Sachs and a disease like cystic fibrosis that people are living with—not to great old age, but it's not incompatible with life and even productive, happy life. So the choices that people will make are inevitably going to be colored by the differences in the conditions. I think it's pointed up even more in Huntington's disease, where people live to be 50. Would we have been better off without Woody Guthrie, who died of Huntington's? Well, I don't think anybody would say that. But is there a right answer? I don't think so."

Not everyone whose child would be affected by a disease chooses abortion: Of the fifteen pregnancies Fred Gilbert has studied with DNA probes, four have come up positive for CF, and half of those families kept the children. Parents who are told their child has Down syndrome can put him up for adoption; there are waiting lists of families happy to take Down babies. Even some Roman Catholic hospitals are now offering prenatal diagnosis (without abortion), on the theory that parents who know about their child's problems will be able to cope with them better. The numbers they see are dramatically lower than those at secular hospitals: At Creighton University Medical Center in Omaha, about 5 prenatal tests are done a month; New York Hospital, which is three times as large, does approximately 39 a *week.* And for some disabilities the abortion rate is high—91 percent of the women who get a positive diagnosis for Down syndrome terminate their pregnancies (many women who don't feel they could do it simply do not take the test).

'WE'RE ALL GENETIC MESSES," SAYS THE NAtional Institutes of Health's John Fletcher. "There's no such thing as perfection, and there never will be." Yet each year, more people are searching for it. In Manhattan, about 50 percent of the women at risk for chromosomal abnormalities have prenatal diagnosis, while nationwide, the number of such women using the tests has more than doubled since 1977 (to about 20 percent). An Indiana hospital that did ten amnios in 1971 now does fifteen a *week.* In New York State, 40 percent of women 35 and over had some form of prenatal test in 1984, up from about 5 percent in 1977. As the tests become routine, the definition of abortable defects may become wider and, some people fear, parents may reject a potential child for what seem to be frivolous reasons. Ever more genetic hurdles might be set up, and in order to be born a fetus might have to clear them all.

"Anything that has an aspect of mental retardation is already quite unacceptable for most people," says Carol Levine. "I think that the limits of tolerability will be stretched very far. More and more things will be seen as disabilities, and smaller disabilities will be seen less tolerably than they are now. And a society that isn't tolerant of diversity is one that is bereft of imagination and creativity."

Prenatal diagnosis may also change our notion of parental responsibility. "To know that you're bringing forth a child who has to use a wheelchair. . . . With a few curb cuts, life in a wheelchair is not a tragedy," says Barbara Katz Rothman. "But

FOR MANY WOMEN WHO WORK, IT IS ALMOST IMPOSSIBLE TO VISUALIZE RAISING A SEVERELY HANDICAPPED CHILD.

then you're going to look at this particular kid who's going to say to you, 'I am in this wheelchair because you thought it was a good idea.' And there's going to be an element of truth in that. And that's an incredible responsibility to take on in a society that's not supportive of people in wheelchairs, people with mild retardation, people with any kind of problem. I think there's going to be a certain attitude: 'This isn't an act of God anymore that could happen to anybody; this is your selfish choice, lady.' "

But who can blame parents for wanting their children to be healthy? Though the treatments for diseases like CF and Duchenne muscular dystrophy have improved in recent years, there is still no cure for most of them, and victims may face frequent hospitalization and even early death. And though the lives of the disabled have improved immeasurably in the last decade, as federal regulations ensuring rights of the handicapped have been put into effect, discussions with the parents of handicapped children, and with those who work with them, reveal just how difficult life with a mentally or physically disabling condition can be. They speak of how hard it is to find a class for their child, of bus drivers who won't stop for people in wheelchairs, of New York's lack of simple amenities, like curb cuts, and, most important, of the cruel treatment their children receive, both from other youngsters and from adults.

"The burdens of raising a kid with Down syndrome have practically nothing to do with the child," says Emily Kingsley. "If anything, the child is easy. The burdens are the attitudes and prejudices you meet from people. Having to overcome their queasiness or whatever it is. People are afraid. 'My God, what if that happened to me?' Isn't it neater to keep these people in the closet and not have to think about them, not have to face them, not have to make ramps for them?"

FOR MANY WOMEN WHO WORK, IT IS ALMOST IMPOSSIBLE to visualize raising a severely handicapped child. "I think the real lives of women, especially women who work outside the home, mean that the juggling act implied in motherhood is already very, very tough," says Rayna Rapp, a New School anthropologist who has been studying prenatal diagnosis for the last three years. "And compared with most Western societies, we have fewer social services, fewer maternity benefits, less day care. All of those very large-scale factors go into an assessment at the time of a life crisis. You're not thinking in general about what it means to be the mother of *a* child; you're thinking rather specifically about how your life will change to become the parent of a disabled child, right now and here. And I'm not arguing that if the services were perfect everybody would go ahead and have a disabled baby. But I think some people might have a very different sense of it if the climate around disability and disability services was transformed."

Rapp, 41, is a quick, small woman with shaggy brown hair. She began her anthropological study of prenatal diagnosis after going through the experience herself. Pregnant for the first time at 36, Rapp saw amnio as part of the trade-off she had to make because she had devoted 10 years of her life to her academic and political concerns. As it turned out, she was one of the unlucky 2 percent: The fetus was diagnosed as having Down.

"When Nancy [her genetic counselor] called me twelve days after the tap," Rapp wrote in a *Ms.* article about her amnio, "I began to scream as soon as I recognized her voice.... The image of myself, alone, screaming into a white plastic telephone is indelible." Rapp and her husband, Mike Hooper, decided to have an abortion.

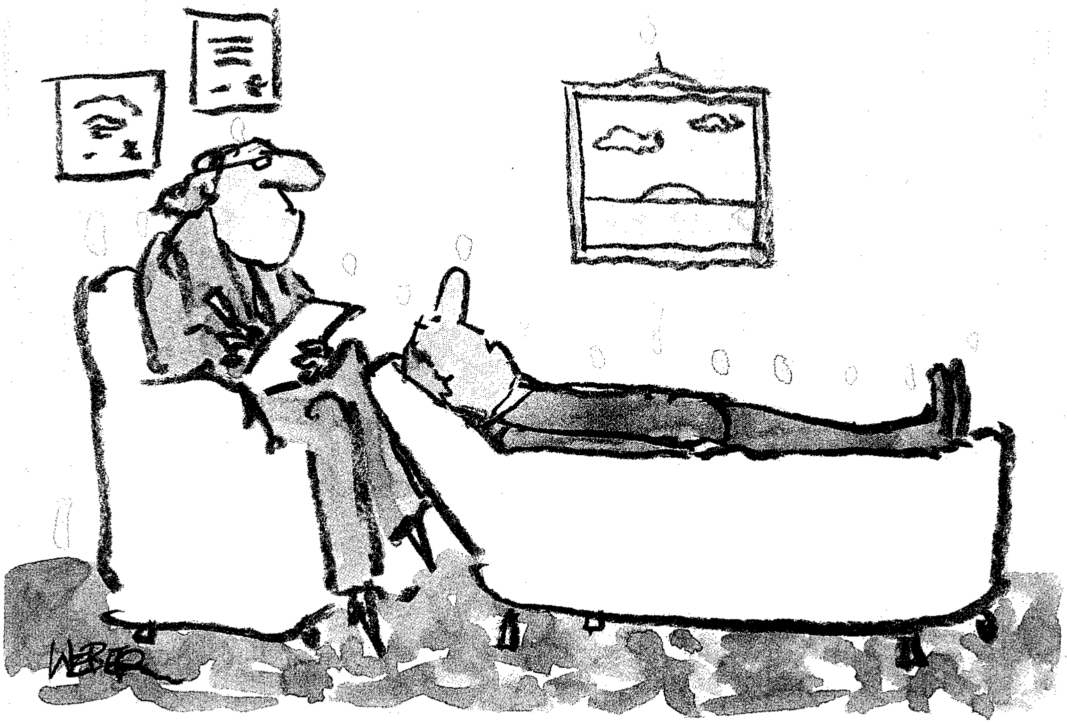
"It was a decision made so that my husband and I could have a certain kind of relationship to a child and to each other and to our adult lives," says Rapp. "It had a lot to do with a sense of responsibility, starting out life as older parents. That was the choice, to have delayed childbearing to do the other things we had done in life. And that meant we had to confront something that was very, very upsetting. But in some senses, I wouldn't have wished away the last ten years of my life in order not to have faced the decision.

"Paradoxically," says Rapp, "there's less choice for people who are better educated to understand prenatal diagnosis. The more you know about this technology, the more likely you are to feel its necessity. But unless the conditions under which Americans view, deal with, and respond to a range of disabling conditions are also put up for discussion about choice—until that larger picture changes—I think it's real hard for many, many people to imagine making a choice other than abortion for something like Down."

IN FACT, AS SCREENING TESTS FOR INHERITED DISEASES like CF, Huntington's, and the muscular dystrophies become available in the next decade, it's likely that many couples—especially urban, middle-class ones—will consider them a normal part of pregnancy. And as prenatal diagnosis is done earlier in pregnancy, the likelihood that prospective parents will decide to have an abortion for one of those conditions will probably also increase. That attitude is deeply disturbing to opponents of the tests, including Dr. Brian Scully, a Catholic infectious-diseases specialist who works with CF patients at Columbia-Presbyterian Medical Center. Scully, who grew up in Ireland, is opposed to genetic testing—for any condition—that leads to abortion. "The idea that I'm only going to have a child if it's going to be a perfect child, that I'll only accept a baby if it's an acceptable baby—I don't sympathize with that at all," says Scully. "I don't want children to have cystic fibrosis. But to say that if you have cystic fibrosis I'm not going to have you, I think that's wrong."

In 1985, Scully denounced the tests in a letter to *The Lancet*, a widely read British medical journal. In return, he got a note from a London biochemist who, in Scully's words, "rationalized that it was just that they were helping nature. A proportion of babies are lost because of defects naturally—I forget what that proportion is—but he felt that they were just supporting nature, and weeding out the undesirable, imperfect children. And he felt that was fine. I would say, Why not wait until they're born, and you can get everybody."

Like other decisions forced on us by advancing technology, the choice involved in genetic testing can exceed one's moral grasp. And while Scully raises an important argument, the pro-choice position is just as cogent: Can parents who have seen one child suffer with a disease be forced to risk having another? Should people be told they must have a child—even one they don't feel capable of caring for? And, in the case of a disease like Tay-Sachs, does anyone benefit from the child's being born? Parents must make all those decisions for themselves—not lightly, but with awareness of the real moral weight of the final choice. And there's no right answer, a fact that Susan Murphy acutely understands. "I don't think that you should judge people by the decisions they make, whether it's to terminate or not to terminate a pregnancy," she says. "Because you don't know what hell they went through." ■



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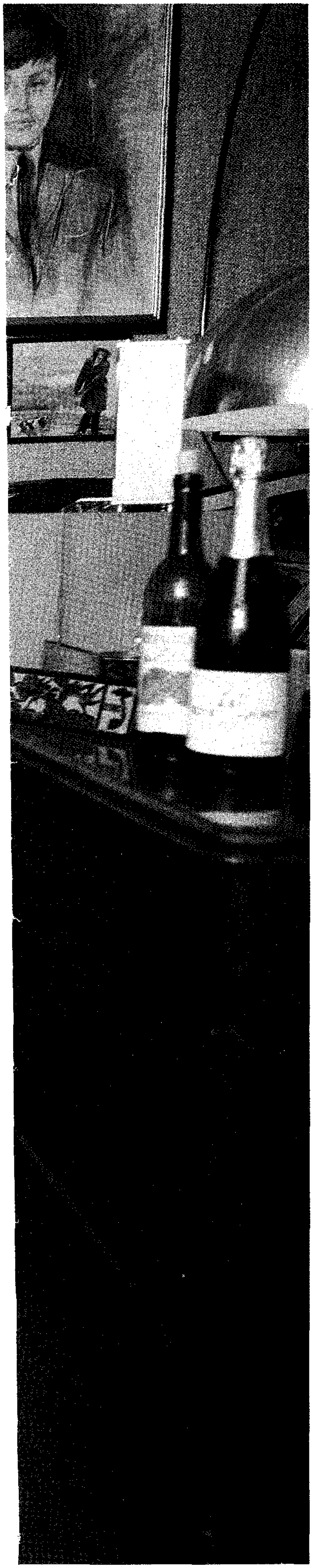
FIRST ANNUAL BEARD-McKIE YACHTSMAN OF THE CENTURY AWARD
WILLIAM F. BUCKLEY, JR.

In his office at the National Review.



Sygma

'HEY, BRO'ER!'

It's William F. Buckley Jr.

### GOING INTO OVERDRIVE

BY DINITIA SMITH

WEDNESDAY, JUNE 10, was a fairly typical day in the life of William F. Buckley Jr. Among other things, he made a tape with Andy Rooney; wrote a column; edited copy for his magazine, the *National Review;* delivered a luncheon speech to advertisers; flew to Washington; spoke to a group of prominent conservatives; and appeared on a late-night radio talk show.

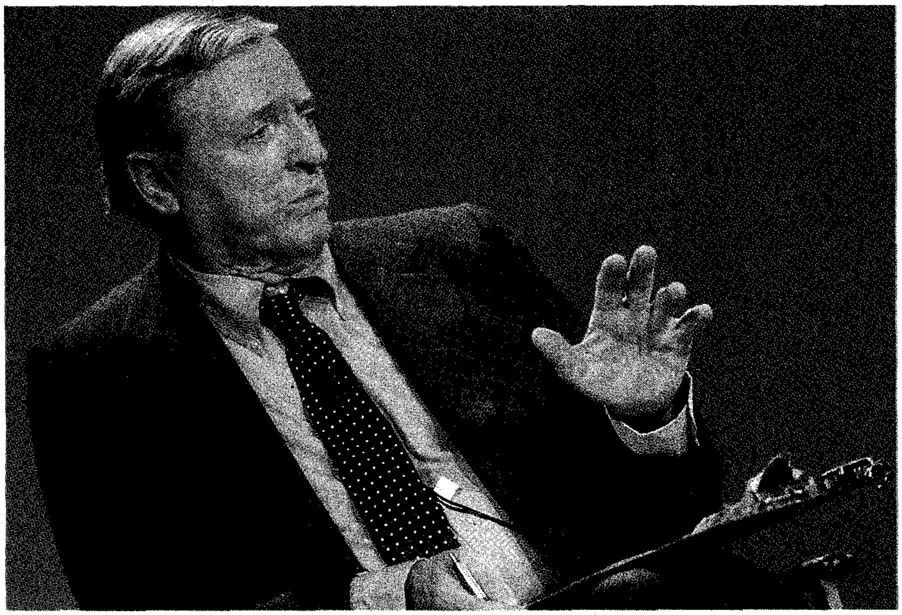
For years, Buckley, 61, has been an assiduous chronicler of his life, which appears in books like *Overdrive* as one of unrelieved glamour and superhuman productivity. There are the best-selling novels, the dinner parties, the sailing trips—his latest a cruise across the Pacific with six companions, a gourmet cook, and $2,500 worth of wine, recounted in *Racing Through Paradise.* Can his life really be that remarkable?, I wondered. And if so, how does he do it? Buckley agreed to let me spend a day with him to find out.

For me, the day begins shortly after 8 A.M. as I step onto Broadway to hail a cab and encounter the thin, mad homeless man who usually stands in front of my supermarket. I give him a quarter for his morning coffee, and soon I'm outside Buckley's East Side maisonette. His chauffeur of twenty years, Jerry Garvey, admits me into the cool, dark interior under the eye of a security camera. A curved staircase leads to the upper floor, and one of Buckley's two South American maids shows me into the red-lacquered library. The room is filled with objects—Tiffany lamps, silver boxes, four huge vases of red roses opened to their fullest bloom, little jade bowls, a dog statuette, coffee tables covered with *faux* lizard. Over the fireplace hangs a portrait of Buckley's wife, Pat, with her thin, attenuated face; two Cavalier King Charles spaniels are at her feet. On a table sits a silver-framed photograph of the Buckleys' only child, 34-year-old Christopher, a former speechwriter for George Bush and author of the best-selling comic novel *The White House Mess.*

I also notice a photo of Nancy Reagan dancing with Jerry Zipkin. Buckley has an astounding assemblage of varied and notable friends. I'd seen many of them the week before at the party for *Racing Through Paradise.* Despite 93-degree heat, around 125 people had shown up at the New York Yacht Club—Brooke Astor was there, as well as Malcolm Forbes, Abe Rosenthal, James Hoge, Ahmet Ertegun, Nan Kempner, Swifty Lazar, Angie Dickinson, Patricia Kennedy Lawford, Gene Shalit, Carroll O'Connor, and the Marchioness of Salisbury. "You can

PHOTOGRAPHED BY DANA FINEMAN

CLIPPED ENCOUNTER: *"He was beautiful," says Pat Buckley, recalling the first time she met her husband. But he didn't like her long nails. "He sat on me and cut them off so I could learn to type."*



MEDIA MAN: *An annual yield of 46* Firing Lines, *150 columns, 40 speeches, and a book.*

attribute any quote you want from me about Bill Buckley, as long as it's favorable," Henry Kissinger told me.

NOW I HEAR THE UNMISTAKABLE register of Buckley's voice echoing off the marble hallway. "Morning," he calls out. Having been up since 6:30, he's already read the *Times,* reviewed notes for his tape with Andy Rooney, and answered letters through his MCI computer system. He gives me a quick tour of the downstairs. "These are the public rooms," he says. (There are two bedrooms upstairs.) I glimpse the living room paneled in brown silk moiré, the dining room paneled in green silk paper, the glint of crystal sconces in the semidarkness. "It takes Pat about a year to do a room," Buckley says.

We will be traveling to Washington, so Garvey loads the luggage into the trunk of the limousine. There is a suitcase containing Buckley's computer and printer and two suitcases full of mail. The limousine itself is a Cadillac that Buckley has had lengthened so he can recline his six-foot-one-inch frame. The dogs have left a covering of hair on the backseat, as well as on Jerry Garvey.

As soon as Buckley takes his seat, the limousine phone rings. Frances Bronson, Buckley's secretary for the last nineteen years, is on the line, going over the day's business. Buckley wants to send a letter to State Department counsel Abraham Sofaer, inviting him to appear on Buckley's talk show, *Firing Line,* to defend the ABM treaty. "Only the second invitation to *Firing Line* I've issued personally," Buckley says.

We proceed to a studio on West 57th Street, where Buckley is to make his tape with Rooney—part of a series of audiocassettes for doctors on subjects of general interest. Today's topic is lawyers—something Buckley should know quite a bit about, since he's been involved in his share of lawsuits. His most famous, of course, was a libel suit over a 1969 *Esquire* article in which Gore Vidal likened Buckley's beliefs to the principles of the Third Reich. (In an earlier television exchange, Buckley had called Vidal a "queer" and Vidal had called Buckley a "crypto Nazi.") Buckley succeeded in recovering $115,000 from the magazine and dropped his action against Vidal, but the enmity persists. "If Vidal were to show up at a dinner party, if the hostess were being playful I would leave," says Buckley. "If she were simply ignorant, I would sit through it."

Once inside the studio, Buckley spies the producer of the doctors' tapes, Larry Schecter. "Hey, bro'er," cries Buckley exuberantly.

Buckley has recently written a column criticizing Rooney for taking a stand with the writers'-union members striking CBS. Now, Buckley confides, "I don't know if he'll be glad to see me." At 9:25, when Rooney arrives, Buckley calls out, "Well, how's the *scab?*" Grabbing Rooney's hand, he adds, "How are you, bro'er?" Rooney half smiles and gives Buckley a secondhand copy of *Ivor Brown's Book of Words.* While they wait for the studio to be ready, Rooney teases him. "I refuse to take anybody seriously as an intellectual who's discovered God," he says.

"Mmm," murmurs Buckley. "Pascal? Kierkegaard?"

The conversation turns to Buckley's fabled energy. "I've been taking one Ritalin a day for 22 years because of low blood pressure," he says. (A lot of doctors oppose the use of Ritalin, an amphetamine-like drug, only to alleviate the sluggishness caused by low blood pressure.) "It's better than going to sleep every afternoon."

The studio is ready, and the two men begin talking on tape. Buckley proposes putting a limit on the amount of money that can be won in a lawsuit as a way to discourage litigation. Their discussion proceeds at a leisurely, if not boring, pace, and it gives me a moment to reflect on the project I've undertaken. Other than at the book party, I've met Buckley one time before today—for a lunch, three days ago, at his estate in Stamford, Connecticut. On the train going out, I was nervous. I don't agree with Buckley on many things—for one, his suggestion that everyone with AIDS be tattooed (he later retreated from the idea). What's more, Buckley has recently been at the center of an angry controversy over Joseph Sobran, one of the editors of the *National Review.* Sobran has been accused of writing racist and anti-Semitic articles (though none appeared in the *National Review*), and Buckley has been under pressure to fire him, but has refused. I have seen Buckley snarling at guests on *Firing Line.* Would lunch turn into a series of debates?, I wondered.

BUCKLEY WAS WAITING FOR ME at the station, wearing old white jeans and driving a 1975 Volvo. At the three-acre estate on Long Island Sound, he showed me his garage office with its three computers and the loaded gun in the drawer. Before lunch, chatting in the red-lacquered library, he cuddled his spaniels, Freddy and Lowey. (The Buckleys have given Lowey's brother, Rex, to Nancy Reagan.) The dogs often sleep on Buckley's side of the bed and wake him at 6:30 so he'll go down to let them out. Pat later explained that they know better than to wake her.

In person, Buckley's manner is friendly, and I recalled that most people who know him well—even those who disagree with him—like him. George McGovern, for example, has given him a blurb for his latest book: "How can he be so clear and compelling on sailing and so confused on politics!" So in the course of our chat, I asked him about the Sobran matter. The trouble had started last spring, when Sobran wrote a syndicated newspaper column praising a publication called *Instauration,* a noxious magazine that addresses racial and ethnic matters and is published out of a post-office box in Cape Canaveral. An article in *Instauration,* for example, called the Holocaust the "Holohoax" and a "hebe soap opera." Abortion has been praised in *Instauration's* pages as "the only effective way to cut down on nonwhite proliferation." One article was titled "In Praise of Fair Children."

In the disputed column (which was carried locally in the New York City *Tribune,* the paper affiliated with the Reverend Sun Myung Moon), Sobran wrote, "I know of only one magazine in America that faces the harder facts about race: a little magazine called *Instauration*.... [It's] an often brilliant magazine covering a beat nobody else will touch, and doing so with intelligence, wide-ranging observation and bitter wit. It is openly and almost unremittingly hostile to blacks, Jews, and Mexican and Oriental immigrants." In other columns, Sobran has called the New York *Times* a "Zionist" newspaper and criticized the pope's visit to a synagogue as obscuring injustices wrought by Jews on Christians. Sobran's views caused an uproar on the left and right, with both Alexander Cockburn of *The Nation* and Norman Podhoretz of *Commentary* speaking out strongly against him.

Sitting there in the library of the Stamford estate, Buckley told me that Sobran's column on *Instauration* was "indefensible" and "an unforgivable mistake." But he insisted that Sobran isn't a racist or an anti-Semite. In the *National Review,* Buckley had written an article repudiating Sobran's disputed columns, and he promised to send me a copy. I knew that in the past, Buckley had taken stands against anti-Semitism. At Yale, he refused to join the Fence Club until it admitted his Jewish roommate, Thomas Guinzburg, who was to become the head of Viking Press. Later, Buckley quit *The American Mercury* when it turned anti-Semitic, and he refused to allow anyone associated with it to write for the *National Review.* I told Buckley I was eager to read his article on Sobran, and we went cheerfully into lunch.

The meal, which included homemade gazpacho and chicken in aspic, was extraordinary. It had been cooked by Pat, who joined us at the table. She was his sister's roommate at Vassar, and now, recalling their first meetings, she said, "He was beautiful." There was a problem, though: Buckley hadn't liked her long nails. "He sat on me and cut them off, so that I could learn to type." A Canadian-born heiress to a shipping fortune, she had been paying a typist 25 cents a page to do her papers. "I'm far to the right of Bill," Pat said.

Over a dessert of trifle prepared by Pat from fresh raspberries, I asked Buckley about his incredible productivity. What about the novels? How long do they really take?

"Five or six weeks," said Buckley.

"Ducky, they do not!" cried Pat.

"Well, Ducky, I'm not going to pretend I spend 100 weeks on them when I don't.... Johnson wrote *Rasselas* in nine days. I'm fast, but I'm by no means world-class."

"Bill thinks a lot about the plot before he writes," said Pat.

"That's the craziest thing I ever heard in my entire life! I don't think at all about the plot," said Buckley.

"You *do* think about the location."

"I think five minutes about the location. That's exactly what I think about it. And then there's the first week in July when I revise the book."

Overall, our lunch was pleasant, and I looked forward to spending a day with Buckley.

THE DISCUSSION WITH ANDY Rooney lasts until ten, when we head back for the limousine. Our next stop is a shoe-repair shop. The heel is coming off Buckley's shoe. While we wait in the car, Garvey takes the shoe inside; within five minutes, it's repaired and we're on our way to the *National Review,* on East 35th Street.

The magazine's offices are dilapidated and coated in faded paint. Grease balls hang from the window frames, and the glass is thick with dirt. "Pat only comes here once a year," says Frances Bronson. Buckley's private office is crammed with pictures, knickknacks, and assorted junk: a photograph of Tom Selleck (a fan of Buckley's), portraits of sailboats hung at crooked angles, a giant globe, a bottle of champagne, the complete *Oxford English Dictionary,* a bronze cast of shoes. I notice a computer program for Word Finder, a synonym locator. So *that's* how Buckley finds "epigone" and "anodyne" and "apodosis," I think. (Of course, Word Finder or not, he tends to use some words over and over: "velleity," meaning a faint wish or desire; "synecdoche," a figure of speech in which a part

THE RIGHT COUPLE: *With Pat and their Cavalier King Charles spaniels.*

ON COURSE: *We take our seats aboard the plane and Buckley pulls out a compass—"in case we're hijacked," he explains. "Who else could tell you we're not heading to Washington but to Russia!"*

stands for the whole; and "excrete.")

At 10:52, Buckley settles in to look over manuscripts and write his column; today's will be on the Iran-*contra* affair. He doesn't have long to write. We're going to a *National Review* lunch for advertising executives at noon. The column has to be at the offices of his syndication service by 1:30, leaving a staffer an hour and a half to check facts and edit. While Buckley works, I sit with Bronson in her adjoining office and she tells me about his schedule.

"He's gone about 200 of the 365 days in the year," she says. "He gives 40 lectures—down from 50." Buckley gets about $10,000 a speech, though some he gives free to worthy conservative groups. He writes one standard speech each year, adding variations for a given audience. He writes 150 columns a year, publishes a book annually, and moderates 46 editions of *Firing Line.* Every other week on Monday and Tuesday, he edits the *National Review.* On top of that, there are the parties and "the lunches with students and interested groups," says Bronson.

HOME FIRES: *In his East Side apartment with* National Review *staffers.*

She once considered putting Buckley's life on a computer so she could keep better track of it, but she found she was more at home with her scribbled-over datebook. Now she sits chain-smoking at her desk, surrounded by Buckley's correspondence, his books stacked to the ceiling, his speeches and columns piled on the floor.

Some of Buckley's earnings (though not those from his books) are given to the *National Review,* which operates at a $500,000-a-year deficit. The magazine then gives him a salary. Buckley also inherited money from his father, an oil-and-gas entrepreneur. The senior Buckley, the son of a Texas sheriff and rancher, was the source of many of William junior's principles. Indeed, the father was kicked out of Mexico in 1921 for supporting a rebellion against the government, which he thought was anti-clerical. William senior and his wife, Aloise, had ten children, seven of whom are still alive. William junior was the third son and sixth child. "It wasn't like the Kennedy household—if you didn't beat the other guy, there was family psychic dispossession," Buckley says. Rather, the Buckley clan was raised to spread the gospel—of conservatism and the Roman Catholic church.

William and Aloise were powerful parents. The children were peppered with memos from their father condemning bad behavior and praising their accomplishments. They were surrounded by tutors for languages, sports, and music. Spanish and French were spoken at home—William junior says he didn't learn to speak English until he was seven. At dinner, the children were divided among three tables. As a child grew older, he or she graduated to the next table up. If the child misbehaved, he or she was demoted.

When William senior died in 1958, he left a fortune estimated at $10 million tied up in a family company. The company was dissolved in 1981, after running into trouble with the Securities and Exchange Commission. (William junior had had an earlier scrape with the SEC, in 1979, and, in a consent decree, agreed not to hold directorships in any public companies for five years.) Today, the Buckley family gets income from royalties on gas and oil properties administered through the family's Hembt Trust.

At 11:31, BUCKLEY EMERGES from his office. "I've just got to edit!" he says. He goes back inside. At 11:55, he returns. "It didn't need that much editing," he says.

The advertising director of the *National Review,* Robert F. Sennott Jr., comes in to brief Buckley on the luncheon, and at 12:15 we set out for Nicola Paone, the East 34th Street restaurant that is to the *National Review* what the Algonquin is to *The New Yorker.*

At drinks before lunch, Buckley is surrounded by executives, and he tells them of a recurrent nightmare: "In the dream, I have an exam tomorrow and eight books by Turgenev to read by morning." Later, Buckley gives a speech in which he recalls the founding of the *National Review* as "a respectable journal of conservative thought." Even then, he says, the problem was "excreting from the movement people who were bigots and crackpots. . . . We attempt to guard our associations more carefully than Jesse Jackson, who two or three weeks ago spoke at a demonstration, one of whose sponsors was the Communist party." (In fact, the Communist party didn't sponsor the April 25 Washington rally on Central America and South Africa that Buckley was referring to.)

At 2:14, Buckley makes a hasty exit, and we dash back to the office so he can read the edited version of his column. At 2:30, we're joined by Marvin Liebman, who's traveling to his home in Washington with Buckley. Liebman is a former Communist who converted to the right during the fifties and who, with Buckley, helped found the Conservative party in 1961. He's been a theatrical producer and a fund-raiser and he now works for the Federal Trade Commission.

In the limousine, we play trivia games. "Who was the first American president born in a hospital?" Buckley asks. "Jimmy Carter," he answers. At the airport, Buckley heads for a telephone booth. More calls. We board the plane, and he takes out a compass and an altimeter. "The compass is in case we're hijacked. Who else would tell you we're not heading toward Washington but to Russia!" he says. The altimeter is for his sinus trouble. "It helps me know when to spray my nose."

Does he mind flying so much?, I ask. Buckley explains that he doesn't mind flying, but "Ronnie used to be afraid of flying. He didn't go on a plane for seven years. During the race for governor, it threatened to become a campaign issue."

He settles back in his seat and I ask about his proposal on the tattooing of AIDS victims. "I've withdrawn the suggestion, though I still believe it," he says. "I have *hundreds* of homosexual friends," Buckley adds. "Homosexuality is an affliction.... You don't rule people out who have an affliction."

Is there anything he's ever said that he regrets? "The remark that haunts me most was when I was fourteen years old and going to the movies with a groom and my nurse," Buckley says. "The groom got up to open the door for my nurse and I said, 'Oh, never mind, Dan'—as if she weren't important enough. She was my best friend, and I still visit her."

I decide to ask him about Joseph Sobran again. I've read Buckley's *National Review* article by now, and I've found it less than convincing. He denies Sobran is an anti-Semite, though he concedes that the columns do *seem* anti-Semitic, and he dissociates himself from them. But besides that, Buckley goes on to say, many *leftists* are anti-Semites, too.

Sobran has "suffered for it," Buckley tells me now. "He's been dropped by a half-dozen journals." (Actually, Sobran says he's been dropped by only one paper.) "He resents organized efforts to get him fired by Jewish groups," Buckley continues. "Blacks are not highly mobilized, so people forget about [controversial remarks about them]. You could say ten times this about Catholics and nobody would notice."

AT 4:30, THE PLANE DESCENDS to National Airport. We part for an hour while Buckley looks over his speech for a party that night commemorating the fortieth anniversary of Regnery Gateway, Inc., the right-wing publishing house founded by Henry Regnery. Earlier, he'd explained, "I've been looking over the speech I gave for Regnery in 1972, and I was so taken by its eloquence I've decided to do it again. Henry won't notice. I've made some alterations, of course."

FULL FORCE: *The Buckley clan (William junior, in jacket third from right).*

The speech helps settle an old debt. Regnery had published Buckley's first book, *God and Man at Yale,* in which Buckley endorsed loyalty checks on college faculty members and complained that the head of Yale's department of religion "does not seek to persuade his students to believe in Christ." The book made Buckley's reputation.

At six, I head for the Mayflower Hotel to meet Buckley. As I enter the crowded East Room, I see a pride of conservatives: Patrick Buchanan, Phyllis Schlafly, Ed Feulner of the Heritage Foundation, Victor Lasky, James J. Kilpatrick, Reed Irvine of Accuracy in Media. Steve Baldwin, the new head of the Young Americans for Freedom, is there, looking awed by the gods around him. The Buckleys founded YAF in 1960 and hope that under Baldwin it will regain some of its vitality.

The room also holds a contingent of Buckley's siblings and in-laws: Priscilla, herself an editor at the *National Review;* James, the former senator who's now a federal appeals court judge; Patricia and her husband, L. Brent Bozell, Buckley's best friend from Yale. For years, Bozell edited a conservative journal of Catholic opinion called *Triumph,* which campaigned against the Vatican Council and the English liturgy. Actually, the Bozells' religious opinions were so far to the right of Buckley's that for a time there was a major breach.

As I circulate around the room, one conservative mentions to me that Buckley is in fact "considered a little Establishment by some people."

"Hey, bro'er," says Buckley as he greets 75-year-old Henry Regnery.

Buckley's speech touches on ancient conservative preoccupations. "Is the loss of freedom to be equated with no longer being hungry?" he asks. "Is it wrong for the state to tell a writer what to write? Is it wrong for the state to tell the scientist what to study?... It *is* wrong!" The audience listens raptly.

After the speech, Victor Lasky greets Buckley. "We worry about pollution," says Lasky. "That speech will be recycled into the *National Review,* and two years from now it'll be in a book published by Random House."

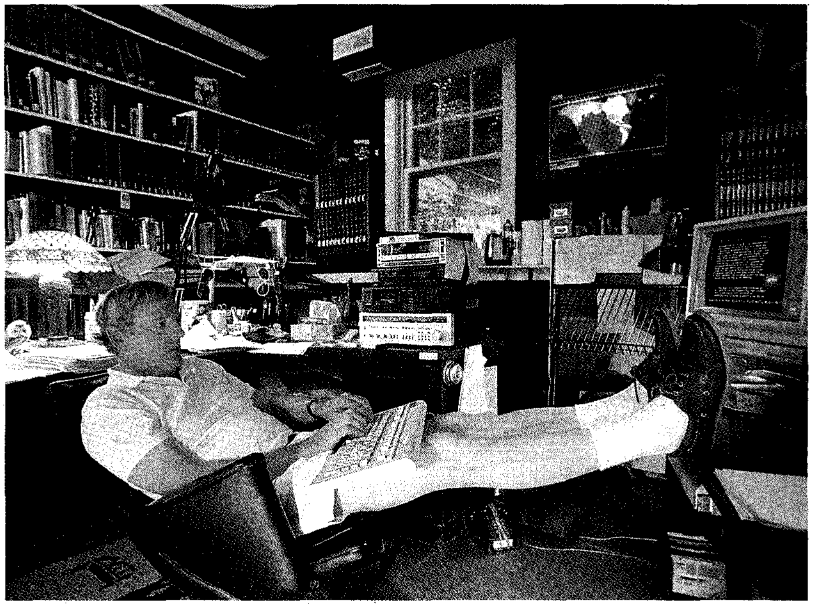
At 7:40, Buckley says good-bye to the conservatives. By prearrangement, he'll have a private dinner with his family at Marvin Liebman's, and I'll go to my hotel to rest.

AT 10:05, I RING THE DOORBELL of Marvin Liebman's apartment. Inside, I'm confronted by a sea of cheery Buckley faces, and I feel some of the same trepidation I felt that morning on the train going out to Stamford. These Buckleys are a formidable bunch, after all. Once, as children, Patricia, Priscilla, and a third sister got into a fight with a local Episcopal minister's daughters. They broke into

ALL TALK: *"Is it true," asks the caller from Omaha, "that, in the words of Benjamin Disraeli, you're inebriated with the exuberance of your own verbosity?" Buckley looks baffled. "Uh ... no," he mumbles.*

the minister's church in Sharon, Connecticut, smeared the place with honey and feathers, and inserted obscene pictures into prayer books. Manically, I search for a conversation starter, and I begin talking about all the civic programs that have come to pass since "Bill" proposed them in his unsuccessful 1965 race for mayor.

"Why, he said it should be hard for cars to come into New York City," I say. "He advocated a tax to make it more expensive, and now, look at how high the tolls are. He said that to avoid traffic jams, cars shouldn't be able to make turns on certain avenues. Nowadays, you can't turn at Broadway and 96th Street during certain hours. Plus, he later advocated the decriminalization of marijuana, and now there are virtually no penalties...." James, Priscilla, and Patricia, sitting close to me, all nod.



VIRTUOSO: *At the computer in the garage office of his Stamford estate.*

A limousine is waiting downstairs, and soon we're gliding under a full moon through the deserted streets of Washington and across the Potomac. We drive to Crystal City in Virginia to Larry King's studio. It's 10:50. The corridors of the skyscraper are empty; a faint smell of stale smoke hangs in the air.

"Hey, bro'er," says Buckley, greeting the talk-show host.

King is a wiry man whose mouth moves constantly, even when he isn't talking. Before the show begins, King and Buckley exchange small talk. King's brother Martin sails occasionally with Buckley. "He's a conservative," says King. "I don't understand it—from a Jewish family."

Promptly at eleven, the show begins. King asks Buckley about *Racing Through Paradise.* I can feel the exhaustion seeping through me now. My pencil dribbles across the page. Why does Buckley do it? I think of the relentless childhood, the tutors for everything. The risk of getting demoted at dinner.

Now King is asking Buckley about AIDS. Buckley says he would like to find a "twentieth-century alternative to . . . quarantine."

Quarantine? I come alert.

"For instance," Buckley explains, "a couple of years ago . . . when I was invited to think out loud on the subject, [I said that] maybe what we ought to do is for somebody who's been tested positive for AIDS—maybe he ought to be discreetly tattooed."

"I gotta break," says King, giving a weary smile. "We'll be back with ol' tattoo Bill."

"I thought you repudiated that," I say to Buckley during the commercial.

"Yes, but . . ." he mumbles, and Larry King breaks in again.

A few minutes later, during another commercial break, King says, "What about Joe Sobran? He's *far* to the right of you, Bill." Buckley offers his defense of Sobran, and King shakes his head.

Buckley really believes all this, I realize. After fourteen and a half hours with him, I'm beginning to think there's very little difference between the public and the private man.

Now King is taking calls from listeners. Suddenly, the switchboard is aglow with pulsing lights, people calling from all over America.

"Omaha, Nebraska, hello," barks King.

"Is it true," the caller asks Buckley, "that, in the words of Benjamin Disraeli, you're inebriated with the exuberance of your own verbosity?"

Buckley looks baffled. "Uh . . . no . . ."

Bam! King's hand hits the button disconnecting Omaha.

"Detroit for William F. Buckley Jr.," says King.

How come, Detroit wants to know, Chile is considered "undemocratic because it's anti-Communist, [while] Argentina is a democratic nation because it's a Jewish and Communist puppet?"

Buckley pauses. "Uh, I don't quite know," he says.

"I don't know what you're getting at," King tells Detroit. Bam! Next call.

"Oklahoma City, hello," says King.

A caller talks about Joe Sobran. "How come you didn't fire him?" the caller asks.

"In the first place," says Buckley, "I would definitely have fired him if I had thought he approved the sentiments you just recited. He did not.... I despise racism and he despises racism of any kind.... I do think it was irresponsible of him."

Buckley leans back in the chair. His eyes are glazed.

"New York City, hello."

"Mr. Buckley, I wondered if there's any likelihood of your having yet another confrontation with Gore Vidal? The reason I ask is since I consider the two of you in your separate ways equally contemptible. It would be an enjoyable experience."

Buckley pauses briefly. "The answer's no," he says.

"Good fan there," King says. "Uh, San Diego, hello."

And so it goes. Buckley's looking bug-eyed now; his face is pale. At midnight, it's over.

We head out for the limousine, which sweeps us silently back into the city. At the Jefferson Hotel on Sixteenth and M, Buckley, carrying a loaded briefcase in each hand, staggers slightly. He puts down a briefcase and we shake hands good night. "By God," Buckley says, "I *am* tired." ∎

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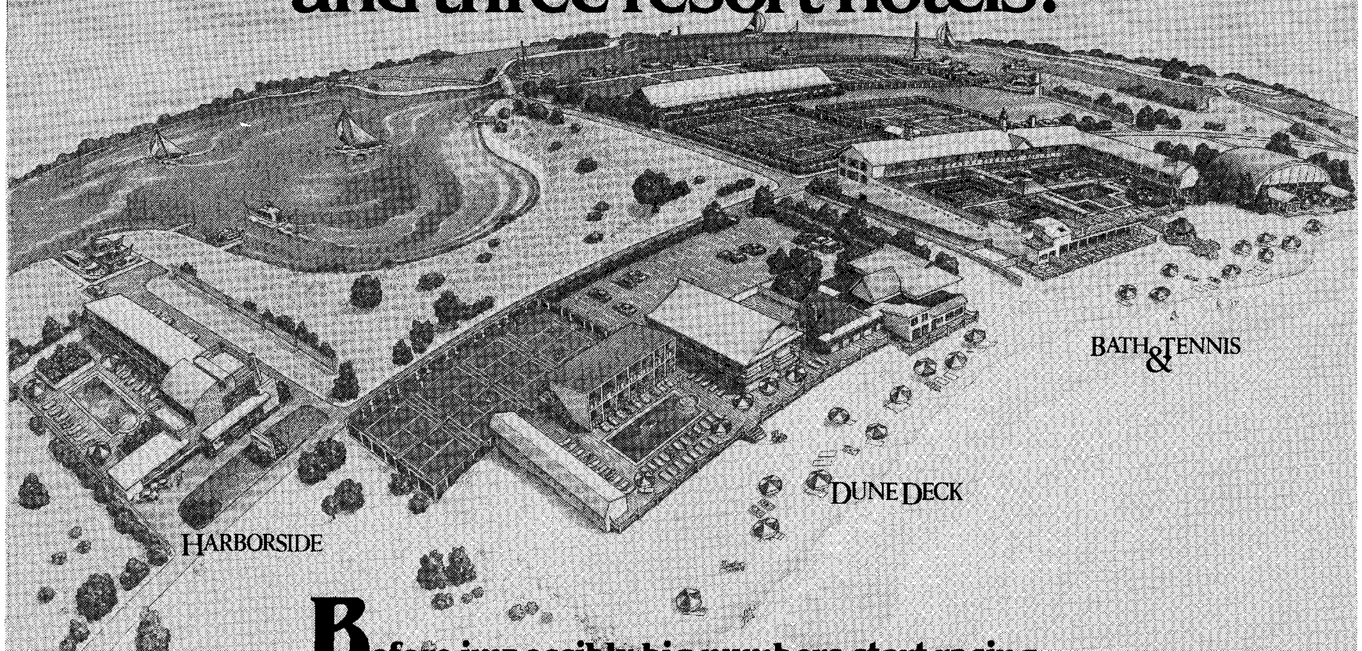

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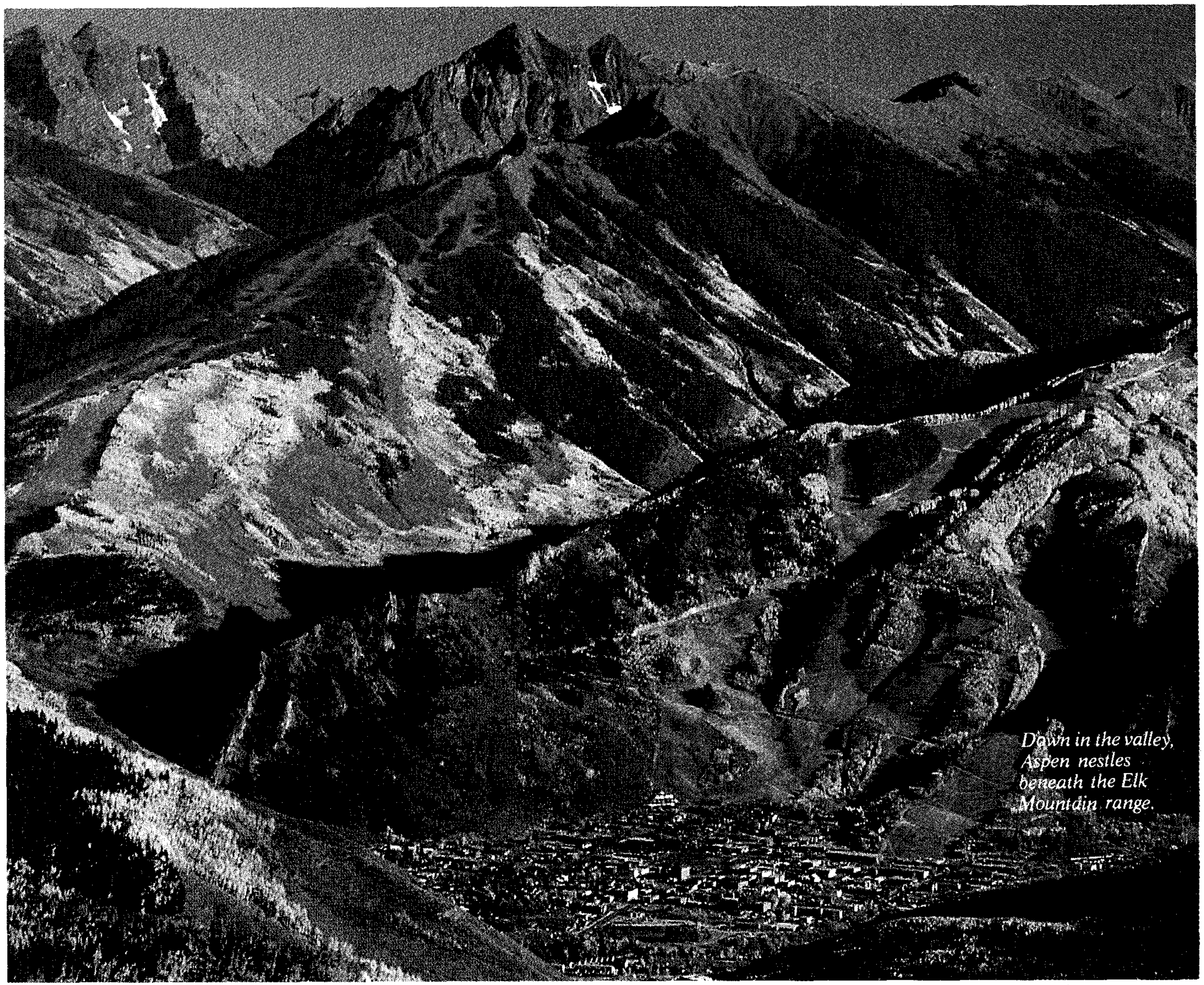
GAEL GREENE EXPLORES THE SUMMER PLEASURES OF ASPEN



Down in the valley, Aspen nestles beneath the Elk Mountain range.

Photograph by Aspen Photo and Film Agency/Nicholas Devore III.

YES, THERE IS HOPE EVEN for the hard-core cityholic. Pampered feet trained to cope with spike-heeled ankle straps may grow to love the clunkiest hiking boots. Le Cirque's cosseted darling can trade truffled noodles at a privileged banquette for flank steak on a rock under the stars. Come to Aspen in the summer.

As a typical New Yorker, born in the Midwest, madly in love-hate with Manhattan, I've doubted I could survive for long anywhere else. But last June, I felt Hamptoned out, strangled by a web of déjà vu.

Where to go? I needed a retreat for the summer, a place to write all day and dance all night. Positano, Sardinia, Port' Ercole seemed very appealing. "Stay in America," a wise friend counseled. "You might meet someone who could become part of your life instead of a man who'll go back to his wife in Milano at the end of the summer."

I considered Malibu, Carmel, Santa Fe, Martha's Vineyard. Friends were fervent in praise of Aspen. "It couldn't be more beautiful. There's so much to do. Everyone in the world passes through. You can become an athlete and get thin. There are four men for every woman."

Never mind what persuaded me—they were right. Aspen is an oasis of beauty—rugged landscapes and breathtaking skies—simplified existence, easy-to-take culture, perfect bodies. And there *are* a lot of men in free-fall, fleeing the humdrum, especially domesticity. The streets seem to be paved with blonds, and fancy boutiques with whimsical names are tucked between restored stone relics of the silver-boom days.

There is a frenzied social scene—kindergarten stuff compared with the Hamptons delirium. Still, you can give in to sloth and rent a sprawling house down-valley with nothing to look at but snow-capped mountains, or you can use Aspen as a jump-off to tests of daring—serious mountain climbing, hang gliding, white-water kayaking and rafting, or flying down a rugged trail on a fat-wheeled mountain bike. The sun is fierce, nights are cool, the humidity is almost nonexistent. Bring sunscreen, moisturizers, heavy sweaters, a slicker (low clouds drop quick showers followed by rainbows).

The air is thin—Aspen is 7,902 feet high—so your heart may bound a bit the first two or three days, particularly after a few glasses of wine. But the pace is so languorous, you could OD on the serenity. If you're addicted to stress, you can always fume over not getting a table at Gordon's, the best restaurant in town. Soon, though, even your New Yorker's congenital paranoia will be fading away.

Winter Aspen is a legend of challenge and chichi. At Christmas, the tiny airport is crammed with private jets, and the lift lineup looks like the cast of *People* magazine: Don Johnson, Bruce Willis, George Hamilton, Robert Wagner and Jill St. John, boodles of Kennedys. No one seemed to notice when *W* declared Aspen "out"—too late to help the old-timers who can't afford to live here anymore. The Beverly Hills contingent hits the trails in thousands of dollars' worth of gear. Shaggy white boots and knee braces are the rage. (As psychiatry is the medical specialty of Manhattan and plastic surgery of Los Angeles, orthopedics is the pre-eminent discipline here.) If you don't ski, Aspen can be slightly claustrophobic.

But the town comes unzipped in summer. Snowbound roads are open again. You can drive the hairpin turns to Independence Pass—the point where the Atlantic Basin meets the Pacific Basin. On one side, the waters run east; on the other, west. There's not much to do except photograph each other draped over the sign to prove you were there, then drive on to the once-booming town of Leadville for just-good-enough Mexican food at the funky Cantina. From Aspen, it's a 45-minute drive to Glenwood Springs, with its hot mineral waters, where Theodore Roosevelt used to soak after the hunt.

Hardier Aspenites like to bike to Maroon Bells, peaks named for their color and shape, and the most photographed spot around (where John Denver eats his Raisin Bran in the commercial). Tourists take the bus. The Castle Creek Road leads to the windswept wood shells of what used to be the bustling silver-mining town of Ashcroft and, not far away, the Pine Creek Cookhouse (reachable only by sleigh or cross-country skis in winter), where the trout are live and the food is Swiss, hearty and cheese-laden. At Pine Creek, you can sign up for a hike with llamas to carry your gear.

AT FIRST, ALL I COULD SEE was Aspen the stage set, compressed into just a few blocks around a mall, a sampler of ubiquitous temptations—Ralph Lauren, Esprit, Giorgio Armani, and (inevitably, wherever three credit cards congregate) Benetton. The restored Victorian houses in the West End are painted improbable mauves and baby blue. (Someone points out Jack Nicholson's *pied-à-terre* in town—"for the football games; his country house doesn't have cable.") There are horse-drawn carriages and what look like real cowboys at the Ute City Banque, a restaurant and lively bar with brass tellers' windows from the old miners' bank still in place, overlooking mostly inedible pasta primavera.

Aspen's feistiness quickly registers. There are no neon signs, no car washes, no junkyards, no buildings over three stories high. McDonald's has no golden arches. And there is no smoking in most restaurants except at the bar. My friend the Rocky Mountain Sybarite was once sued by the city for flying the flag without a permit. In Aspen, a businessman wears shorts and sneakers and carries a briefcase. No one knows the names of streets, and the street signs are missing more often than not. Drunken driving is a serious crime, so if you've had one too many, the Tipsy Taxi will take you home—free. Somebody once wrote a song called "Nobody's Fat in Aspen." That's practically true.

Those first few days, I was sure I'd made a terrible mistake. I missed the ocean, I missed fresh seafood and the spectacular fruits and herbs at Long Island farm stands. Oh, Aspen is beautiful, as advertised: dizzying sunsets and awesome clouds, fir-stubbled mountains, ski trails gentled by the intense deep green, and alpenglow, a special magical light just before the sun disappears behind Mount Sopris.

The sporting life teased, yet I couldn't imagine standing in the Frying Pan River all day just to catch a trout and throw it back (tough conservation laws). Neither my horse nor I enjoyed the riding class I took to graduate from college. And I knew I wasn't born to climb sheer verticals of stone. So I wore my No. 16 sunscreen to the supermarket, and joined the Aspen Club. Every day, I did my 60 push-ups, while outdoors in the blazing noon, Martina Navratilova smashed high-altitude tennis balls (at 8,000 feet, ordinary balls have too much bounce and pasta takes longer to cook).

But the men I met at the Ute looked as if their big athletic feat of the day was climbing off the barstool. And most Aspenites I talked to were obsessed with Culture. Clearly, they needed little poufs of art to justify indolence in paradise—like the articles between the cheesecake in *Penthouse*.

Well, there is a lot of mediocre art and lightweight music in Aspen. But the Aspen Art Museum books the works of Jenny Holzer, Alexis Smith, and Joseph Cornell, and, together with Ballet/Aspen, sponsors "Brave New Works," performance artists like Eiko & Koma dancing in cocoons of silk, egg white, and flour.

For me, keeping up with the arts is a challenge in New York. In Aspen, it's so easy. You stop by the old Wheeler Opera House to buy a ticket to almost anything. There's music every day—chamber music, jazz, young artists' concerts, and the Aspen Symphony—in the Music Festival Tent on the edge of town. Sunday afternoons, the quilts and blankets of sun-lov-

SUMMER CAMP: *We were headed toward the high wilderness, the pickup loaded with equipment. Around us, silence, scraggly pines, shivering aspens, boulders scattered as if by a giant in a tantrum.*

ing picnickers ring the grass outside the tent. There's ballet, too, with master classes the public may watch. The Aspen Institute for Humanistic Studies opens its seminars to guests on Tuesdays. And furniture-makers, potters, printmakers, photographers, and painters work in the rebuilt barns and sheep sheds of the Anderson Ranch in nearby Snowmass.

IT IS POSSIBLE THAT I MIGHT EASILY have missed the elemental Aspen if a woman I met hadn't invited me to join her on a morning hike. How innocent I was, slipping into my gilded Greek sandals and a mini-dress for the climb. Following her up a sun-dappled path above the rush of Hunter Creek, picking wild raspberries and discovering poisonous mushrooms, feeling the exertion, spying Indian paintbrush and giant Queen Anne's lace, racing across meadows surrounded by mountains...I had a strong feeling that I could become an outdoorswoman.

Every morning, we walked. I didn't mind that more advanced fitness freaks raced up the peaks I struggled to climb, because each day I grew stronger. One morning, my friend brought along a pal, a mountain man from the Bronx. He'd been an Eagle Scout. He could start a fire by rubbing two sticks together, but he knew never to go anywhere without matches.

He couldn't believe I'd never been camping. And now we were actually headed toward the high wilderness, the back of the pickup jammed with equipment—chef's knives, iron skillets, food for an army, canvas duffels, a first-aid kit, my tape deck, his sixties tapes. "I want to make it comfortable for such a delicate urban flower," he said.

The truck swerved off onto—not a road, more like a rocky riverbed, inching along at two miles an hour, climbing. Around us, silence, green hills, scraggly pines, shivering aspens, boulders scattered as if by a giant in a temper tantrum. At 11,000 feet, he cut across a grassy field to a clearing where a stand of trees hid an icy stream—a movie-perfect campsite.

I peeled the potatoes while he put up the tent. Of course, the dinner was a triumph. He cooked it. Flank steak marinated in bottled teriyaki sauce. Potato and onion sautéed in a quarter pound of butter. The Bordeaux I brought. Imagine—a full moon, Crosby, Stills and Nash, dancing in the cool night air, a billion stars. Nothing but cholesterol for breakfast, then a four-mile morning hike to Rubey, an abandoned mining town, the walk back turning into a dash as a gentle rain suddenly coughed up hail.

GORDON'S: *Rebecca and Gordon Naccarato run the best restaurant in town.*

THAT WAS LAST SUMMER. NOW it's July again, and I'm back in Aspen. I've given in and bought the clunky hiking boots. Soon, we'll step into the new Silver Queen gondola for a ride to the top of Ajax Mountain with our picnic lunch. Tonight, there's a circus, a concert, *Cyrano de Bergerac* in a striped tent, fifties doo-wop at the Paradise, fireworks on the mountain. A crowd on the roof of the Brand Building is tossing water-filled balloons at the Fourth of July parade. One sun-bronzed hunk, surveying the scene below, turns to another and says, "Have you ever seen so many beautiful women?" Aspen has something for everyone.

WHERE TO EAT...

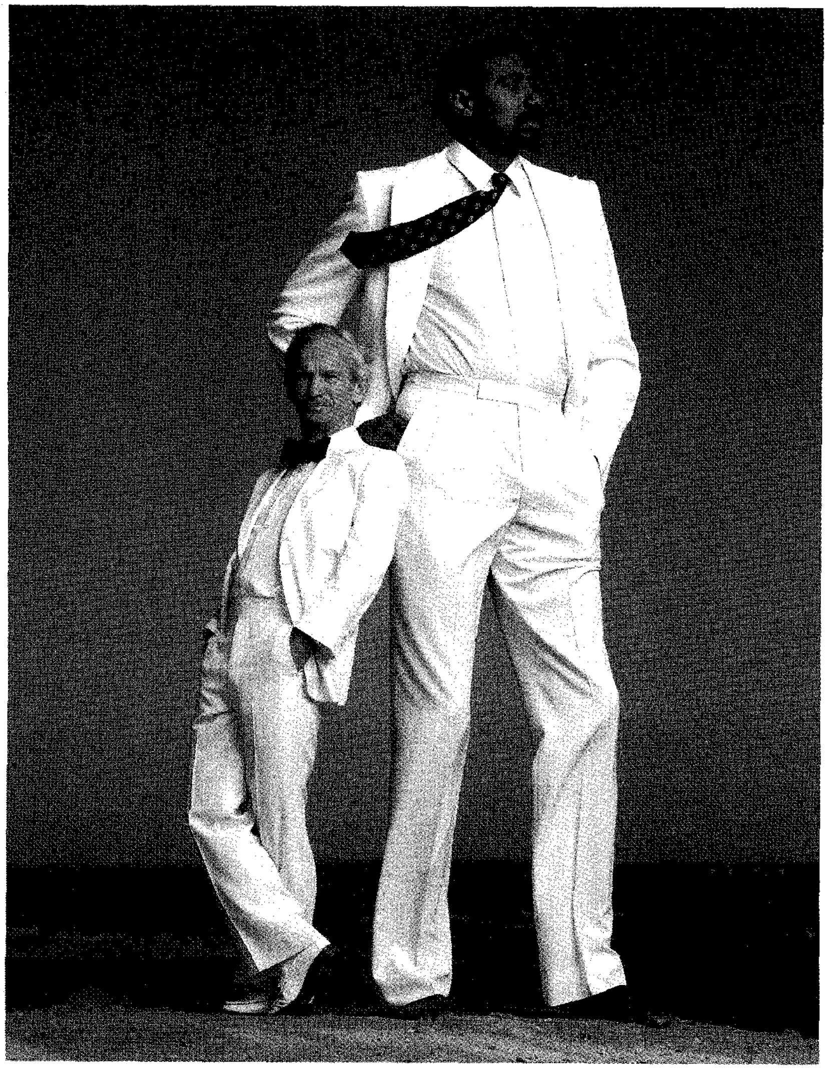
EVEN IN A TOWN THIS SOPHISTICATED, it's tough to keep an ambitious restaurant on an even keel. That's why Gordon and Rebecca Naccarato are considered pure Aspen treasure. **Gordon's** (205 South Mill, 303-925-7474) looks very L.A. with its gray-pink-and-aquamarine cool, its art moderne angles, the rotating art, sometimes amusing.

"High Altitude Cuisine," Gordon Naccarato labels his flavorful, wildly eclectic cooking. He is obsessed with cilantro, a rainbow of peppers, salsa, ginger, and deep-fried tortillas. Taste too many dishes (as a critic might), and you could carp about sensory overkill. True, Gordon's menu is all over the map—with its "white-trash salad" (perfect fried catfish, heavenly hush puppies, Tabasco-soused greens); ethereal lamb-stuffed "pot stickers"; duck or chicken quesadillas; lobster lasagna (the noodles a bit leathery); wondrous Thai stuffed chicken wings and shrimp toast; raw ahi (Hawaiian tuna) with jicama, pineapple, and sesame; and aristocratic pupu platter. It's an edible debt to the United Nations.

If you faint when the check comes (easily $100 for two, just as easily more), it's because Gordon and Rebecca, both veterans of Michael's in Santa Monica, insist that everything be fresh. Squab, ducks, swordfish, California produce—all of it must be imported. Exotic lettuces and herbs and flowers scattered across your salad are grown for them down-valley in El Jebel.

Almost nothing ever emerges from the kitchen quite the same as last time. A favorite can lose its brilliance—rosy barbecued squab on a nest of wild rice tossed with shavings of romaine may be overwhelmed by a too intense sauce. Order the char-edged lamb with the sauce on the side or it may come drowned in sweet stickiness. But the peppery steak

Photograph by Jeffrey Aaronson.



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WESTWARD HAUTE: *Gordon's menu is all over the map: duck quesadillas, lobster lasagna, wondrous Thai stuffed chicken wings, an aristocratic pupu platter. It's an edible debt to the United Nations.*

spiked with Jack Daniel's is a winner.

Trying to beat the costly bottom line by ordering just starters is the Aspenite's trick—but it doesn't work if you get too greedy. Don't ignore Gordon's soups. A seafood gazpacho is sublime—lime-marinated black bass, chili-hot, cilantro-cool. His two-color pepper soup is celestial, too. Whatever you do, don't skip Rebecca's desserts—her justifiably mythic Heath-bar cake, tangy cheesecake with warm fruit compote, coffee ice cream with chocolate truffles and addictive cookies. (Stop by her bakeshop any morning for the best muffins in town—sour cream, carrot, and devilish double chocolate.)

Summer brings lunch on the terrace under the pink-and-white Evian umbrellas, with Gordon in flowered shorts. The Chippewa salmon sandwich on fried Bannock bread is a must, and the fat Chinese dumplings come with a hot and haunting salad of green mango, tomato, and scallion. A.E.

GRILL ON THE PARK: *Tangy mesquite-fired specials keep this joint jumping.*

THE **Grill on the Park** (307 SOUTH Mill, 303-920-3700) is usually jumping and it doesn't take reservations, so rather than queue up, we often eat at the bar, lunch or dinner. Excellent goat-cheese salad—the cheese crumbed, baked, and melting on splendid greens with black olives and pine nuts—and a barbecued chicken, the whole bird sweet and pungent from the mesquite grill, are enough for two.

Service can be slow—not because the staff doesn't race (even the hostess delivers and clears, playing sommelier too) but because the kitchen dawdles a bit. A tall drink or two and a plate of crisp fried zucchini might calm an antsy city disposition. Be warned: The calamari can be soggy, the skirt steak left too long in its marinade, and the vegetarian pasta bland. From the varying daily specials, choose duck-confit salad, grilled quail, or lamb riblets. At dinner, there's a tender and tasty sirloin, served with peppery-hot red cabbage. A hot-fudge sundae with Häagen-Dazs is the dessert to remember. Most of this is moderately priced: appetizers $3.25 to $5.50, entrées $8.95 to $23.50, much less at lunch. A.E., M.C., V.

WESTERNERS ARE MAD FOR Tex-Mex and Mexican cooking, good, bad, or indifferent. This spring, a new contender is wowing even Mexican-born mouths. It's **Lauretta's** (upstairs at 308 South Hunter, 303-925-7464), just a tiny dive with paper plates, plastic forks, two long picnic tables inside, and some garden chairs outside on the deck.

Lauretta herself, her sister, and two Salvadoran women tend the counter and stove, frying up the crispest, meatiest flautas I've ever tasted, swathed in sour cream and avocado purée. Crunchy little cornmeal pupusas, filled with pork or pork and cheese, get topped with a peppery slaw of cabbage and carrots. Roasted chilies flavor a burrito stuffed with grilled beef, and the plumpest chile relleno ever seen is fried in a delightful batter. Even a lowly chicken tostada is a small marvel of crackle and savor. All the specials, with refried beans, salad, and hot-as-Hades pico de gallo, cost $4.95 at lunch, $5.25 at dinner. Three of us tasting everything, drinking lemonade (bring your own beer), left behind $31, tip included. No credit cards.

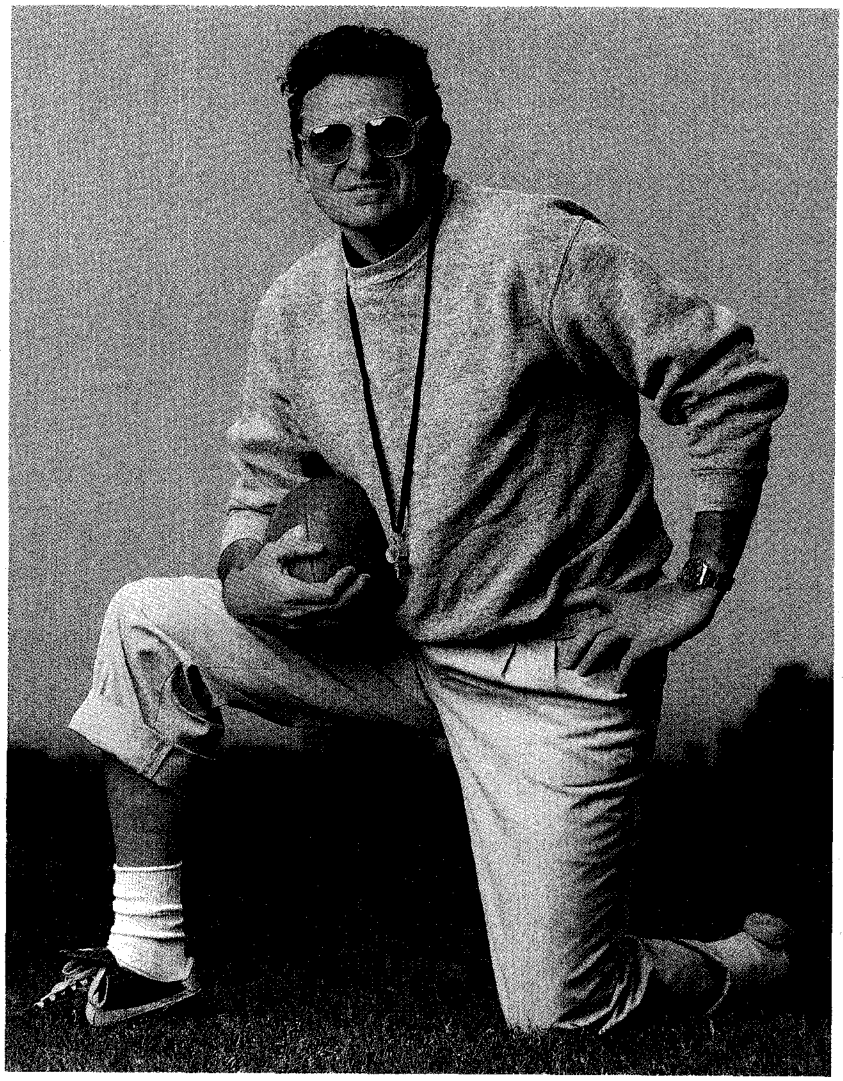
LANDLOCKED ASPEN CAN'T HOPE to have the briny shimmer and sparkle of the best sushi shops closer to the source, but **Takah Sushi** (420 East Hyman, 303-925-8588) is full of delicious surprises. Pristine spicy tuna, a yellowtail hand roll with spikes of daikon, sweet-glazed eel. "Do something with shiso," I ask Kenichi Kanada at the bar. Whatever he does is tangy and clever. He moves on to feed some regulars while we put away two orders of dumplings and perfect fried soft-shell crabs.

Booths line the small handsome room in the rear, with oiled parasols and a kimono as art. Be sure to reserve a yellowtail collar when you call ahead—if it's not already promised. You'll get the sweetest chunk of just barely cooked meat, skin charred and crisp, flesh softly voluptuous. Tonight's featured sushi is scallop with orange dots of its own coral. Excellent fried chicken and shiitake-filled egg rolls come with their own dipping sauces.

The specials sound irresistible: "The best steak in town, prime sirloin," the waiter promises. "Farm-grown salmon that's never gone against the current, no struggle in its life" and "duck, marinated two hours, steamed two hours, and fried five minutes." All three are as moist and luscious as promised, though he might have warned us the duck would cost $45. (Four of us eating food for six spend $200 in the back room, but at the counter we seem to average $25 each.)

Sad to say, the chef must be out to lunch on our next visit. Eel sushi is skimpy, the steak very ordinary, even the miso soup has lost its pizzazz. But three triumphs out of four outings is not all that bad. A.E., D.C., M.C., V.

Photograph by Jeffrey Aaronson.



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CAFÉ OLÉ: *Lauretta's, a tiny dive with paper plates and plastic forks, is wowing even Mexican-born mouths with its crisp flautas swathed in sour cream and avocado, its crunchy little cornmeal pupusas.*

Little Annie's (517 EAST HYMAN, 303-925-1098), a hangout for the girls' softball team and a magnet for hungry folks on a budget, looks like an old-time saloon. There's usually a wait for the house's excellent hamburger ($4.65 with dill pickle, slaw, and potato), decent chili ($3.25), fat and meaty country-style ribs ($9.75), and Mexican pizza ($4.95)—spicy beef, cheese, and homemade salsa on a crisp tortilla. Ice-cream pie in a sweet-as-candy crumb crust is worth chipping away at. A.E., M.C., V.

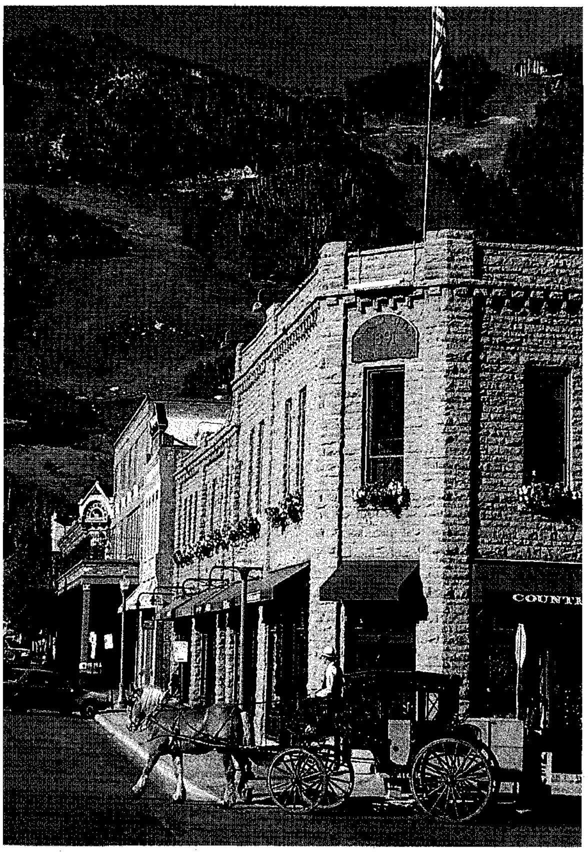
Short orders: UNLESS you're in MSG withdrawal or primed for mediocrity, avoid Aspen's Chinese restaurants. **Primavera,** in the Aspen Club Lodge (600 South Spring), has a view of the mountains, a civilized air, and the best Italian food around, though the fine pastas occasionally suffer from garlic exhaustion. **Abetone** (620 East Hyman) is the most overrated restaurant in town—pretentious, slow, expensive. Carnivorous cravings are soothed with a fairly good sirloin strip for only $13.25 at the **Steak Pit** (719 East Cooper), salad bar, potato, and coffee included. **Smuggler Land Office Ltd.** (415 East Hopkins) is a handsome spot for Cajun food, popular for lunch outdoors in the garden. The rugby team hangs out at the **Cooper Street Pier** bar (508 East Cooper) and **Bentley's** (221 South Mill), and the **Ute** (501 East Hyman) draws tourists and locals on the prowl. Aspenites love **La Cocina** (308 East Hopkins)—inexpensive Tex-Mex dishes buried in the same fairly decent sauce, great chips and margaritas, dynamite salsa. The macho beer is Corona, served with a chunk of lime on the bottle. The hottest happy hour is at the **Cantina** (411 East Main). Stick to the huevos rancheros or steak fajitas.

The best classic pizza in town is by **Mama Maria's** (520 East Durant, 303-925-4300), *in situ* or delivered. **Pizza-on-Wheels** (303-923-5817) bakes your pizza order in the truck parked outside your door. For pastrami and homemade chicken soup, it's **Shlomo's** (611 East Durant). Try macadamia-nut-and-oatmeal pancakes at **Poppycocks** (609 East Cooper) for an epicurean breaking of your fast. Eggs Benedict are memorable, too.

...AND WHERE TO STAY

ASPEN HAS LODGING AT EVERY price, from modest bed-and-breakfast inns and nearby campsites to luxurious hotel suites, condominiums, and duplex apartments. Newest and grandest are the six sophisticated apartments in the landmark **Brand Building** (205 South Galena, 800-255-2590). The peach-stone Victorian "fortress" was restored by my friend the Rocky Mountain Sybarite, Harley Baldwin, co-developer of Manhattan's Bridgemarket.

Just steps from the new gondola and the town mall, each apartment, named for a famous mine, is different. The blue-and-white Cascade looks like an English country cottage. The Park Regent has a western feel. And the dramatic Silver Queen, with its triple-high ceiling and balconied master bedroom, can hold 100 guests for cocktails. Marble bathrooms, terrycloth robes, down comforters, fireplaces, concierge service, and membership in the Grand Champions Athletic Club take some of the ouch from the tariffs: $225 to $1,500 a day, depending on the season. A.E., M.C., V.



GRACIOUS LIVING: *The Brand Building has luxury apartments.*

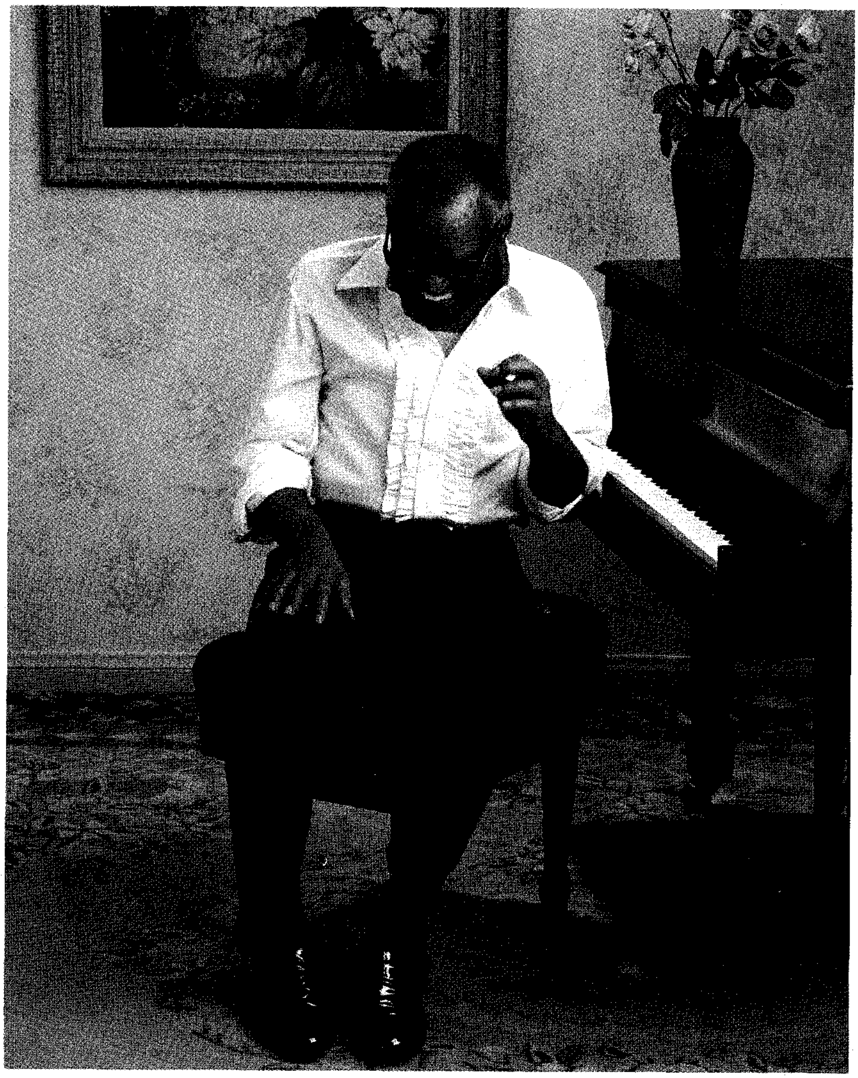
NEAR ASPEN'S HEART, ON THE edge of a small park, is the **Hotel Lenado** (200 South Aspen, 303-925-6246). Each cozy room and suite is different; each bed, with its feather duvet, is fashioned of logs and twigs. Wet bars, woodburning stoves, whirlpool baths, and decks overlooking the park are options. There's a hot tub, library, and giant-screen video. Breakfast—eggs any style or pancakes—is included in the price: double rooms $85 to $215, suites $225 to $350, depending on the season and day of the week. A.E., D.C., M.C., V.

RESTORED TO ITS 1889 LUSter, the **Hotel Jerome** (330 East Main, 800-331-7213) has a new wing, furnished with antiques and period reproductions—overstuffed chairs, Victorian curtains in velvet, silk moiré, and lace, carved-wood headboards. Bathrooms are done in Carrara marble and black-and-white octagonal tiles. There is room service, a concierge, airport pickup, an exercise room, a tiny heated swimming pool, subterranean parking, a handsome parlor, and the legendary bar, a local beer guzzlers' Mecca. Double rooms are $110 to $310, suites $210 to $550, depending on the season. A.E., C.B., D.C., M.C., V.

THE **St. Moritz Lodge** (334 WEST Hyman, 303-925-3220), five blocks from town, has a heated pool, sauna, hot tub, free bicycles, and a concert piano in its homey, well-worn lobby. There are two-bedroom suites, one- or two-bedroom apartments (with balcony, kitchen, washer-dryer, and HBO), utilitarian rooms with TV and private bath, and rooms for two or three with shared bath (communal kitchen available). Rooms with shared bath, $14 to $25 per person; doubles, $40 to $98; suites, $66 to $140; apartments, $90 to $252—depending on the season and number of people. A.E., M.C., V.

For information about events and help with hotel reservations, call the Aspen Resort Association (800-262-7736). ■

Photographs by Jeffrey Aaronson.



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BEST BETS

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By Corky Pollan

A Clean Grill of Health

If you despair of ever again seeing the metal beneath the layers encrusted on your barbecue grill, take heart. Charcoal Companion, the company that also makes a charcoal chimney (a device for starting a fire with paper instead of dangerous lighter fluid), has introduced the Grill Cleaning Kit. Along with a wire brush, it has a scrub pad, a cleaning cloth, and a nontoxic paste cleaner ($13.50). So *this* summer, the living can be easy—and environmentally safe.

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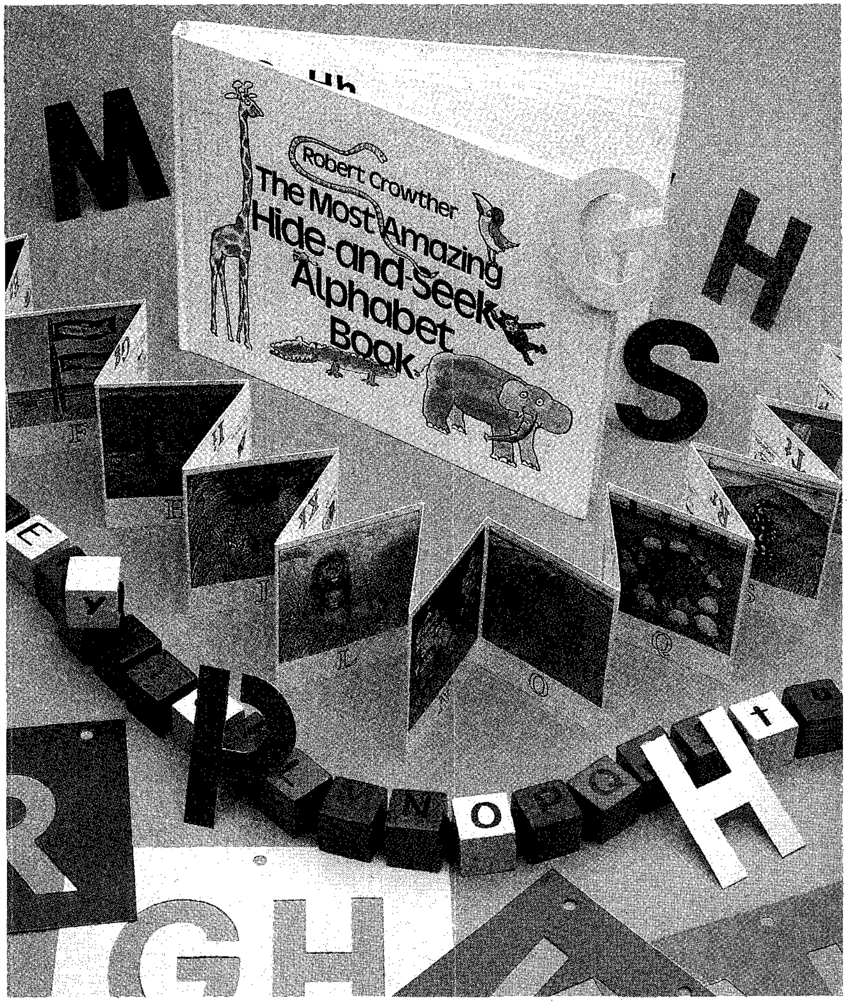
Grill Cleaner



Best of Read

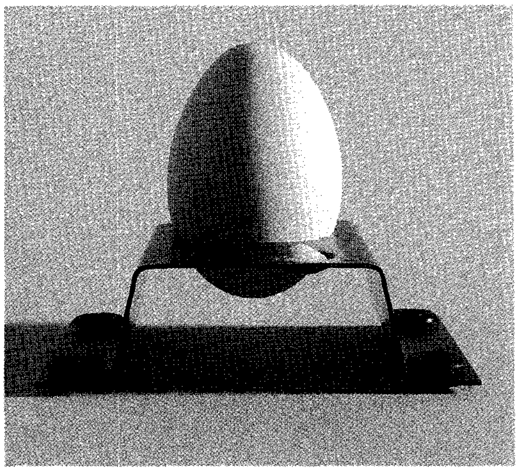
Want to pry your youngsters away from the TV this summer? Just take them over to the New York Public Library's new shop. If the classics in beautifully illustrated editions don't get them, the assortment of bookish things will. Among the temptations: wooden ABC caterpillars, tiny flip-books of phantasmagoric animals, Alice and Pooh birthday books, nursery-rhyme dolls, Robert Crowther's *The Most Amazing Hide-and-Seek Alphabet Book.* (From $1.25 for a globe pencil sharpener to $42 for an Old Woman in the Shoe doll.)

THE NEW YORK PUBLIC LIBRARY SHOP/*Fifth Avenue and 42nd Street/930-0641*

Egg to Differ

It figures that Kipp Trafton of Sointu, a shop synonymous with *au courant* design, would ferret out eggcups that are more handsome and work better than the conventional kind. His enamel-steel finds have a nonskid rubber bottom (a boon for the elderly), a rim to catch drips (a must for the sloppy), and a salt well (endearing them to serious soft-boiled-egg lovers). Four are $32.

SOINTU/*20 East 69th Street 570-9449*



Photographs: top, Larry Bercow; left, Paul Lachenauer; right, Jane Corbett.

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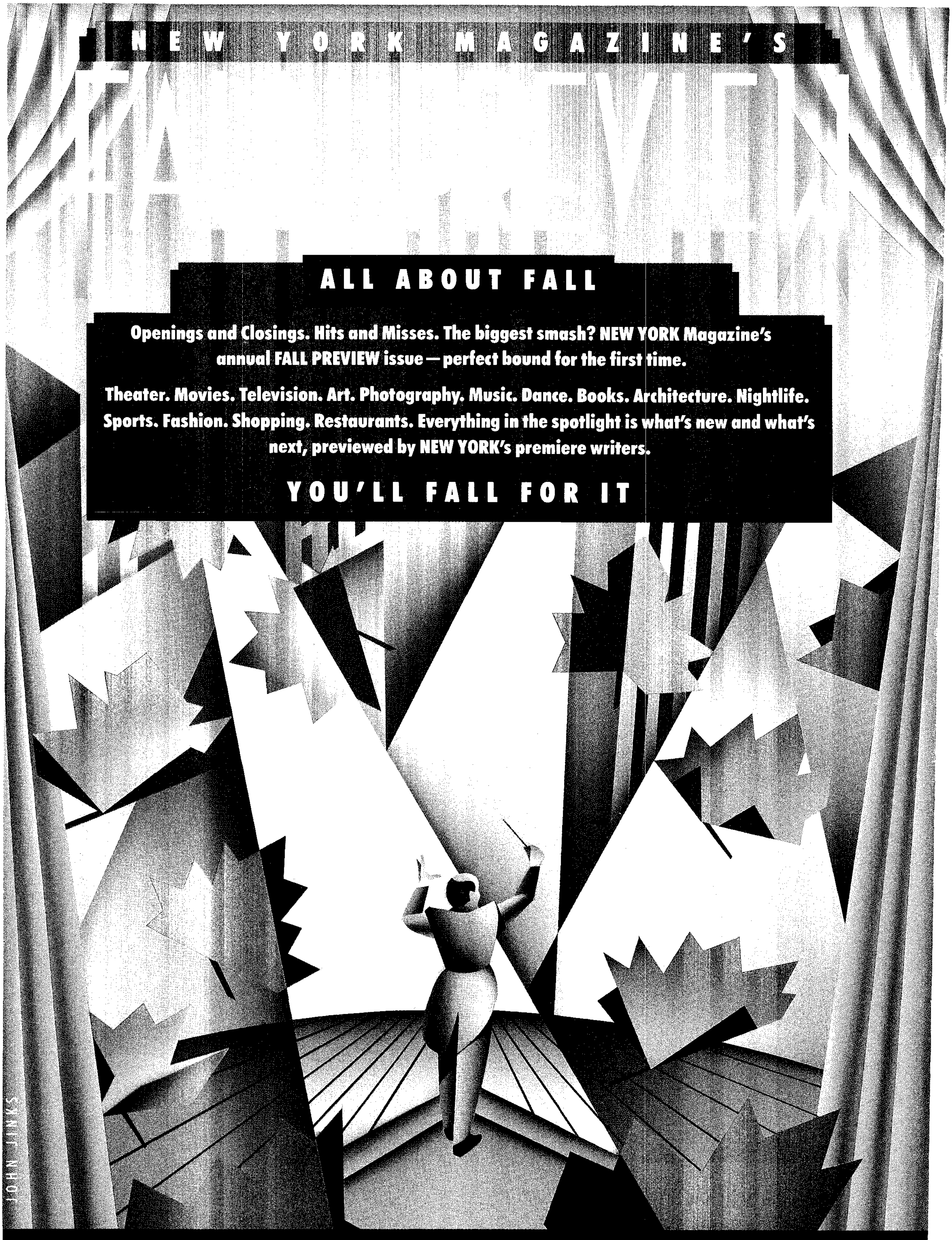

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ISSUE DATE: September 21 **ON SALE:** September 14 **AD CLOSE:** August 31

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THE LOWEST DEPTHS

"...There are glaring improbabilities and impossibilities in *Beirut,* which exploits the AIDS crisis without naming the disease..."

LOVE AND THE PLAGUE: *Michael David Morrison, Laura SanGiacomo in Bowne's play.*

AS A PIECE OF THEATER, ALAN BOWNE'S **Beirut** is without any merit; as a piece of dishonesty, it is very nearly incomparable. Anyone wishing to write pretentious, posturing, vacuous, manipulative, and tasteless trash—of the sort that gets good reviews and foundation grants—would do well to study *Beirut* and such other Bowne works as the repugnant *Forty-Deuce* carefully. Not for nothing does Bowne come out of the filmmaking stable of Paul Morrissey, who, in turn, emerged from the art-sty of Andy Warhol. *Beirut* is all exploitative titillation and a veritable anthology of dishonesties. Herewith the salient ones.

Dishonesty 1: The play exploits the AIDS crisis, but without naming the disease. We're in New York in the near future, and all suspected carriers of the unnamed plague are branded on their buttocks with a large *P* for "positive," though, as you'll see, other meanings present themselves. Positives are sequestered in the East Village, now dubbed Beirut. Vicious guards inspect them daily for sores; at the first sign, the P's are executed, and their bodies are burned in Tompkins Square. (No health hazard?) By not calling this AIDS, Bowne reaps the benefits of alleged timeliness and seriousness, while playing fast and loose with symptoms and consequences, and so spreads hysteria without shedding light.

Dishonesty 2: Bowne has not thought out a plausible and consistent dystopia, though he poses as a liberal castigator of our "fascist" government. There are glaring improbabilities and impossibilities throughout this 59-minute play. Intercourse is prohibited, even between spouses; surveillance devices in every room (and, presumably, every bush) make sex impossible. Yet when the heroine, Blue, a young Negative from Queens, sneaks into the basement room—private and spacious, albeit disgusting—in which her beloved Torch, a young Brooklyn Positive, is kept, she allows as how if they can only make it to New Jersey, they'll be safe. Does the plague abhor bridges and tunnels? In New Jersey, however, Torch might *have* to drop his pants sometimes, he remarks, and another set of devices, it seems, will pick up the *P* on his backside! In New York, even department stores and discos are closed, we learn, because the plague can be communicated through public sweating. (*P* for "perspiration"?) Bodies of N's who tried to sneak in to see P's are strung up all along 14th Street, yet Blue had no serious problem joining Torch and even sending advance notice of her coming. Her aim is to get him into bed so she'll have to stay with him and share his fate; gallantly, he keeps refusing even as she is practically raping him.

Dishonesty 3: The plague is orally transmissible, and Torch knocks a can of juice he drank from out of Blue's hands. Later, Blue drinks from it, but nothing further is made of this dishonest suspense in which the play abounds. Thus Blue, who doesn't even know on which buttock to paste her fake P (right for women, left for men—why?), nevertheless improvises a prisoner number credible to the guard who catches her with Torch.

Dishonesty 4: The play is founded on absurdities. Blue and Torch—a womanizer—met at a disco, but have never even kissed. Bowne needs Blue's *intacta* status to magnify her sacrifice in coming to Torch. But would a woman risk a hideous death for someone she's barely met and not so much as kissed? She keeps insisting that only in the compound, where doomed P's are allowed to fornicate (the N's obviously haven't discovered condoms), is love still possible. And though she talks a lot about love, all she keeps wanting is sex. Clearly, Bowne thinks the two identical.

Dishonesty 5: There are two strongly S&M scenes. In one, the guard compels Torch to bare first Blue's breasts, then her crotch; he leaves, threatening worse. In the other, Torch forces Blue to kneel and crawl for him. Further, both main characters are near-naked throughout, with occasionally bared behinds. The play is pornography, without the honesty to admit it. Oh, *Beirut*! Oh, Calcutta!

Dishonesty 6: To make a grim subject more commercial, Bowne slips in cheap jokes, such as malapropisms for both main characters.

Dishonesty 7: Beirut seems to me a homosexual play in disguise. It makes much more sense if *P* stands for "pederasty." For Blue (funny name for a girl), read a boy, as in Little Boy Blue; for discos, read the baths; for this fully heterosexual plague, read AIDS, etc. There is, of course, nothing wrong with a play being homosexual, unless it misleadingly pretends to be straight. And unless, like this one, it's lousy. Curiously, Walker Hicklin gets costuming credit for two pairs of standard underwear; even so, his contribution to costumes may be greater than the author's to drama. ▬

Photograph by Martha Swope.

Music/Peter G. Davis

PLUS AND MINUS AT MOSTLY MOZART

"...The poise, elegance, and natural flow of Alicia de Larrocha's Mozart make her performances festivals all by themselves..."

IT MAY NOT HAVE BEEN PLANNED THAT way, but Mozart definitely turned out to be the main attraction during the first week of **Mostly Mozart.** One by one, the scheduled stars fell ill and defected—Jean-Pierre Rampal, Marilyn Horne, André Watts—and the festival's harried founder-director, William Lockwood, seemed somewhat relieved when he stepped before the audience on opening night to announce that, yes, Mozart was fine and would be able to appear.

Other survivors included Gerard Schwarz, Mostly Mozart's principal conductor and music director, and Alicia de Larrocha, who played the composer's Piano Concerto No. 21 in C, so all was not lost. At times in Symphonies Nos. 20 and 39, the orchestra understandably sounded rather disheveled and out of sorts, but de Larrocha was, as always, a soothing presence and a musical paragon. The poise, elegance, and disarming natural flow of her Mozart make her performances festivals all by themselves, and she played K. 467 like a dream—singers could take lessons in bel canto just by studying the shapely design and lyrical breadth of her phrasing.

To give the revised program a bit of spice, if that's the right word, there was also a titillating last-minute appearance by Nadja Salerno-Sonnenberg, provocatively dressed as an S&M punkette and mercilessly slashing a crude path through Bach's Violin Concerto in A minor. There may be a talent lurking behind all her tortured grimaces and body contortions, but Salerno-Sonnenberg's irritating mannerisms kept getting in the way of the music, and I plan to attend her next concert blindfolded.

By the time Mostly Mozart reached its first weekend, Marilyn Horne had recovered sufficiently to sing—and a lucky thing, too, for the program had been intentionally designed as a showcase for her special vocal gifts: three virtuoso arias from Vivaldi's *Orlando Furioso* and the second act of Gluck's *Orfeo ed Euridice.* Horne's voice, not exactly a luscious sound even in its prime, is becoming increasingly parched and thready, but its narrowing tonal compass actually allows her to ply her fancy coloratura needlework with more facility and flair than ever. The instrumental bravura of Vivaldi's vocal writing suits Horne's formidable technique and imperious manner, and she tossed off the three arias with panache; her marbled Orfeo, on the other hand, so detached and impassive, completely missed the point. With only a few phrases to sing as Euridice, Dawn Upshaw managed to communicate what Horne could not—the warmth and expressive variety of Gluck's music.

After five summers of conducting Mostly Mozart, Gerard Schwarz continues to draw alert, vigorous, vitamin-rich playing from the orchestra, even under adverse circumstances. By now, some concertgoers hereabouts may be wondering how Schwarz might fare in the standard repertory leading a full-size symphony orchestra, which he seldom does in New York. That question is answered by a series of discs from Delos, which has recorded the conductor on his current home turf, in Seattle. So far there is a Wagner program (D/CD 3040), suites from Prokofiev's *Romeo and Juliet* (D/CD 3050), and a coupling of Stravinsky's *Firebird* and *Song of the Nightingale* (D/CD 3051). All of these scores have been recorded many times, and it would be absurd to say that Schwarz and the Seattle Symphony sweep the field. But the freshly perceived performances satisfy almost every musical requirement, the orchestral playing is first-class, and Delos has provided a sonic ambience of unusual immediacy and naturalness.

BAD MANNERS: *Violinist Nadja Salerno-Sonnenberg, a festival fill-in.*

THE CITY OPERA'S SUMMER SEASON GOT off to a sleepy start with a revival of **The Student Prince,** Sigmund Romberg's 1924 operetta about a prince who falls in love with a barmaid. Perhaps there is a way to make this sentimental curio tolerable, but the City Opera's penny-plain edition, which does little more than plug the score's four hit tunes all evening and hope for the best, is not the most imaginative solution. It's an "honest" production that presents the show as a period piece, without apologies or gimmicks, but that only makes the material appear more feeble and manipulative than ever. I'm all for bringing classic American operettas and musical comedies into the City Opera repertory, but there are better choices than *The Student Prince.*

This time around, I looked in on the second cast—perhaps they would be able to make something of the piece. Possibly Jack Hofsiss's uneventful direction had been spruced up since the last revival and some of the more dreary patches of dialogue pruned away. No such luck. Heidelberg's insufferably jolly students

Photograph by Beatriz Schiller.

still drank, drank, drank; overhead the moon still beamed; and deep in his silly heart, Prince Karl Franz still cherished that unobtainable dream of true love. Whenever she appeared onstage, Claudette Peterson, as Kathie, brought a bit of charm and theatrical animation with her, but everyone else just seemed to wander by, eager to get the whole thing over with as soon as possible.

WITH A FEW HONORABLE EXCEPTIONS, classical-music programming on New York's FM radio stations has by now sunk to the do-not-disturb level of Muzak. One of the major oases in the FM-music desert for six years has been Tim Page's **"New, Old, and Unexpected,"** which can be heard weekday afternoons on WNYC, but, sad to say, will no longer be broadcast after the end of this month. I often tuned in for instruction and reassurance that someone on the airwaves did not regard classical-music listeners as a brain-dead species, and was never disappointed. Page is now writing about music for *Newsday* and he will continue to be associated with WNYC, but many of us are going to miss "New, Old, and Unexpected."

Page produced around 1,500 shows, and he welcomed music of all kinds—from Milton Babbitt to Tin Pan Alley (once even bringing the two together), from Pygmy music to British big-band, Venezuelan *canciones,* and Russian liturgical music. The classical past was scarcely ignored, but even more valuable was the exposure Page gave to contemporary music, primarily by interviewing and playing the works of hundreds of living composers and never promoting one compositional genre at the expense of another. Regular listeners will remember fascinating visits with Elliott Carter, Paul Simon, Ned Rorem, Dizzy Gillespie, John Cage, Philip Glass, Aaron Copland, Wendy Carlos, Leonard Bernstein, Ornette Coleman—the list seems endless.

One recent program I recall as being especially powerful, courageous, and moving was devoted to musicians who have died from AIDS. There was nothing morbid or sensational about the presentation, just two hours of good music composed or performed (sometimes both) by Paul Jacobs, David Reichenberg, Calvin Hampton, David Summers, and Alan Lloyd, as well as groups that have suffered many losses, such as the New York City Gay Men's Chorus and the City Opera. Commentary was brief and to the point, informing listeners about the musicians' careers and the organizations that are battling the disease. As in other fields, AIDS has had a devastating effect on the classical-music community, and this poignant statement, made in purely musical terms, was one that both Page and WNYC can be proud of. ■

To those of you who know us only for our caviar…

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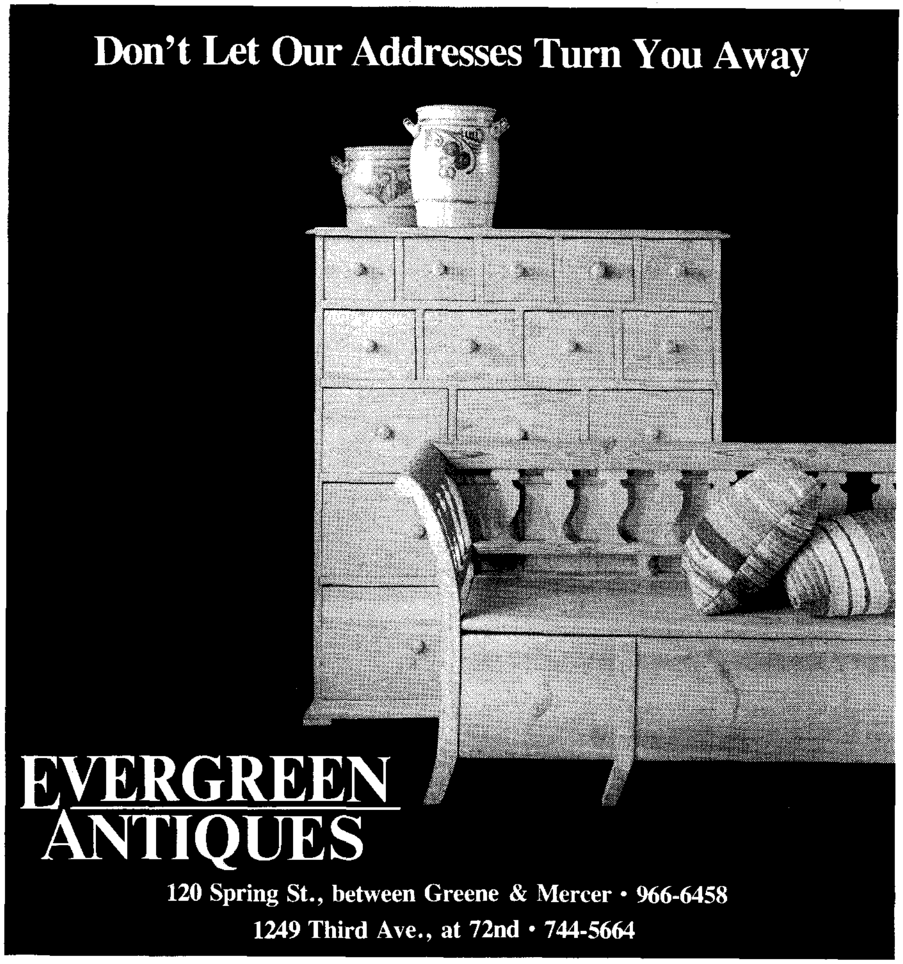
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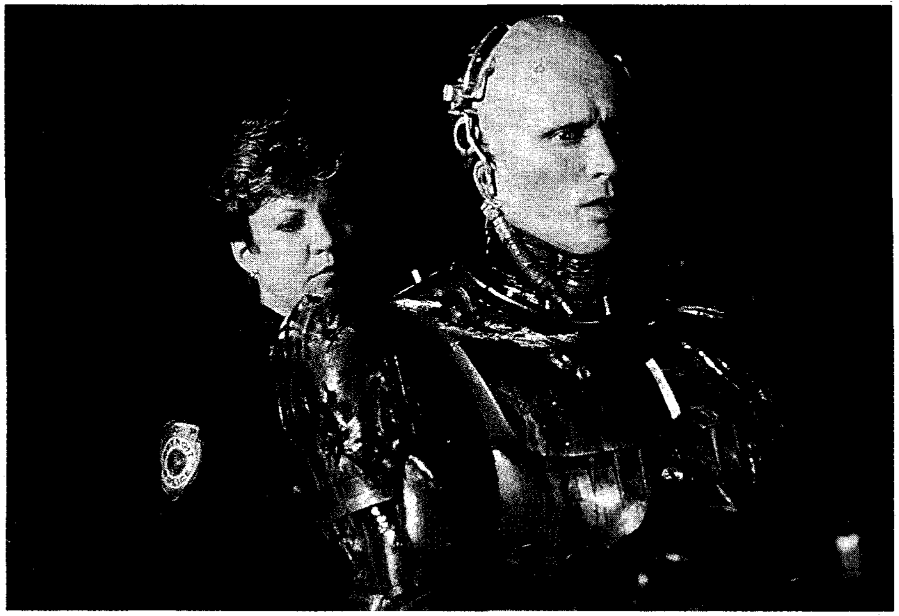
THE SOUL OF A NEW MACHINE

"...*RoboCop*'s despairing view of a violent future lends itself to exploitation. *Good Morning, Babylon* is disconnected..."



PLUGGING AWAY: *Peter Weller and Nancy Allen in* RoboCop.

PAUL VERHOEVEN'S FUTURISTIC THRILLER, **RoboCop,** has a clever satirical edge to it. But since satire, according to traditional show-business wisdom, is what closes on Saturday night, and this movie wants to stay open all week and put bread on the table, *RoboCop* offers a great many brutal kicks as well. In the end, for all its jokes, the picture is essentially the kind of summer-season action job that sets up repulsive bad guys—scum—and then blows them away. It's a giggling-scum movie, and it's going to get the audience whooping and hollering.

In the near future, everything that's horrible now has grown worse. In black-towered, garbage-strewn Detroit, the thugs have become so brazen and violent that the police can't handle them. A gigantic corporation has taken over. Eager to tear down the inner city and put up a new one in its place, an act of public benevolence that would create billions of dollars for itself, the corporation has assumed control of the police department. A slimy junior executive has a scheme: Every time a cop is killed, technicians will reconstitute the officer as a superpowerful "cyborg" (half-man, half-robot). Thus the good cop Murphy (Peter Weller), used for target practice by gangsters, is reborn as tall, steel-plated RoboCop—a kind of gleaming, silver-black knight who disarms a rapist and demands, in a computer-generated rumble, "What's your next move, creep?" He talks like a department-store elevator, but he's got style.

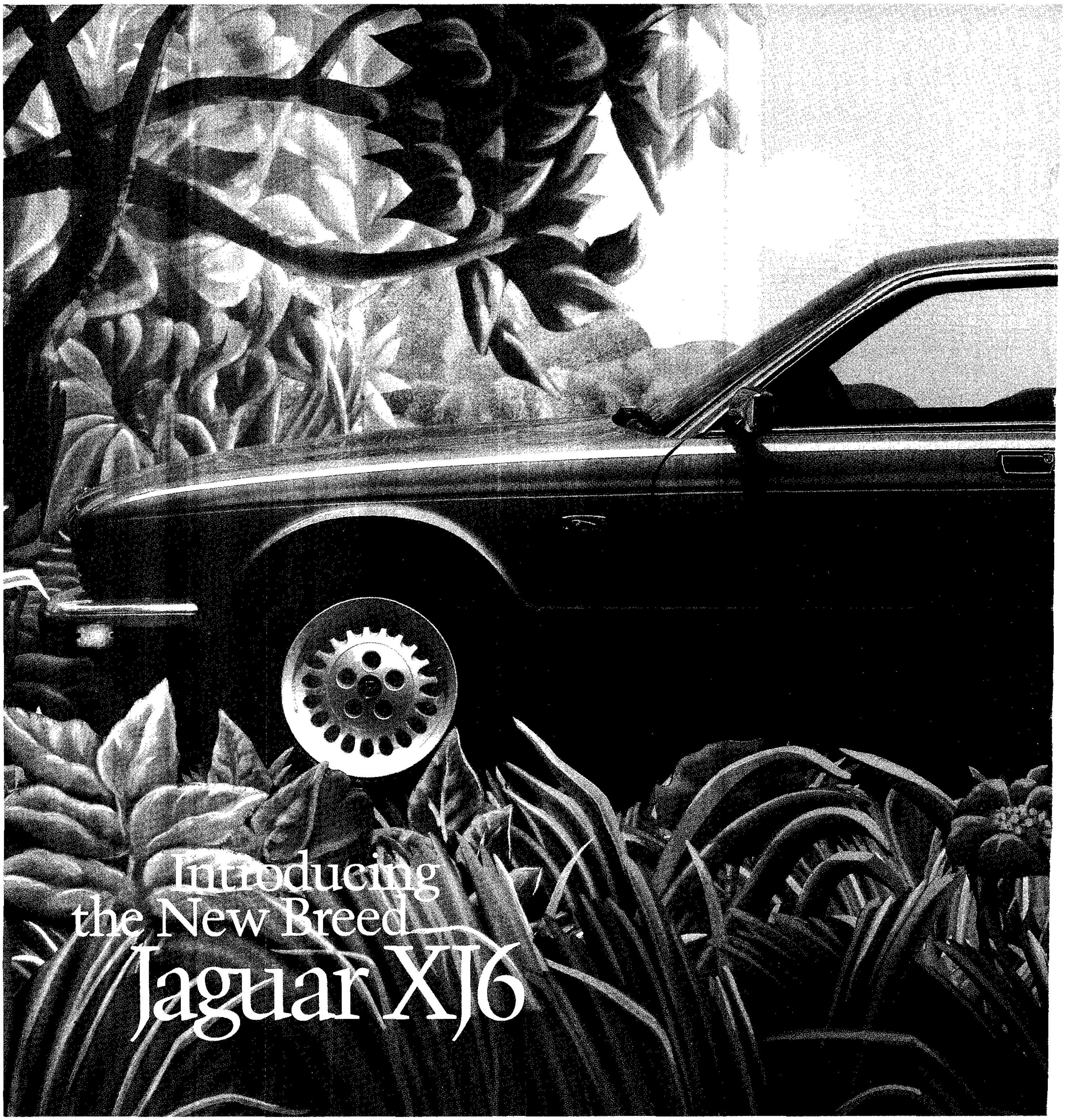
Peter Weller is handsome, with prominent cheekbones and deep-set eyes, but, except for his mouth and a bit of his lower face, he disappears into a Darth Vader–ish shell. This doesn't hurt his performance much. Special-effects-makeup whiz Rob Bottin has devised a beautiful suit of armor, and Weller, though delivering little in ordinary scenes, turns out to be an ace at the new genre of cyborg acting. His half-man, half-machine movements, stiff, jerky, yet also fast and powerful, are teasingly funny. How much of the man is left in the cyborg? Requiring some brain maintenance, RoboCop removes his helmet, and Bottin has his finest moment: Eyebrowless now and bald, Weller looks ghostly, vulnerable, haunted by loss, for at the back of his head, the smooth skull is joined to a machine. His eyes stare out plaintively. Cyborgized, Weller's Murphy has somehow become pure soulfulness. This single image shows so much more sensibility than anything else in the movie that one can only regret that the Dutch filmmaker Paul Verhoeven (*Soldier of Orange, Spetters, The Fourth Man, Flesh + Blood*), directing his first major American film, didn't let his imagination run loose a bit more.

At its best, *RoboCop* makes something resonant and funny out of that standard science-fiction trauma—the mechanization of the human, the humanization of the automatic. RoboCop, it turns out, is not the corporation's only try at an enforcer. A rival executive has brought forth a robot, ED 209, a clumping giant with huge metal feet and enough firepower to take on a battalion. ED 209 is pure machine, but he's been programmed to scare street toughs by roaring like a lion. When frustrated, however, he sighs and whimpers and almost bawls, and once, bumped over on his back, he carries on, feet wiggling in the air, like a gigantic wailing beetle. The wits who wrote *RoboCop*—Edward Neumeier and Michael Miner—have a good time spoofing our reliance on a technological expertise that often leads to disaster. A news report in the movie tells us that an SDI installation, orbiting the Earth, has opened fire on America, killing two former presidents. The rather depressed, bitter joking is familiar from other anti-utopian movies like *Blade Runner:* The future, ruled by soulless corporations and soulless thugs (they are meant to be the same), is a dirtier, more degraded version of the present. No one but a few individuals cares about death anymore. Everyone has become desensitized.

Yet you don't have to be a genius to see that this ominously despairing view of a violent future lends itself very easily to exploitation. Part of what action movies have been doing in the last dozen years or so is discovering a way of releasing the audience from normal "moral" responses to death. They do that by making the criminals and madmen and drooling, fanged creatures worse and worse. The kicks keep escalating, the scum gets scummier. Outer-space monsters, devils, fascist helicopter and motorcycle squads, Communist torturers, Mexicans with ugly beards (always disposable in movies), black and Latin voodoo cultists (ditto), terrorists, rapists, thrill-killers.... "Get me a *beast!*" the studio

Photograph by S. Karin Epstein.

EVOLUTION OF THE SPECIES



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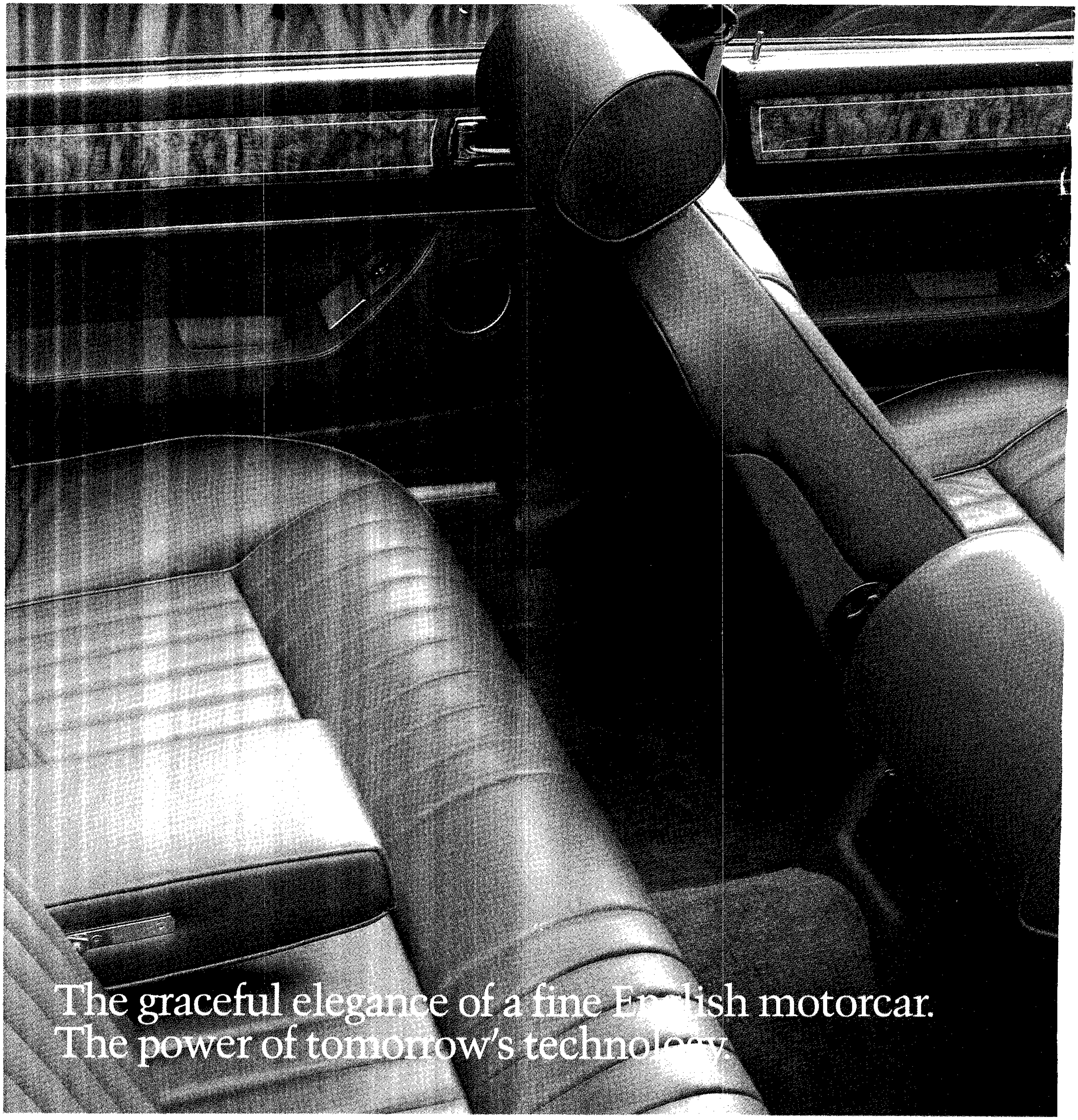
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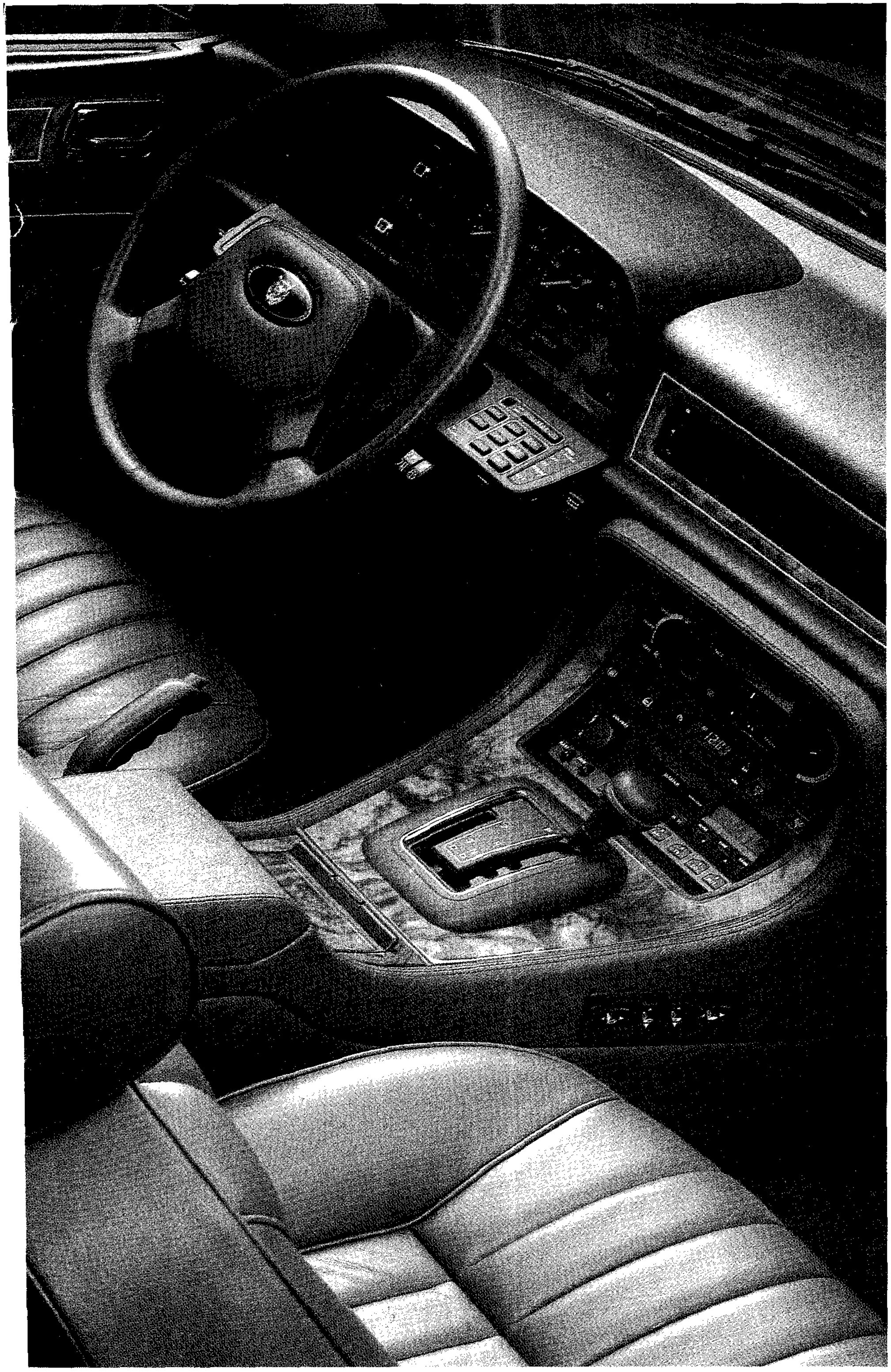

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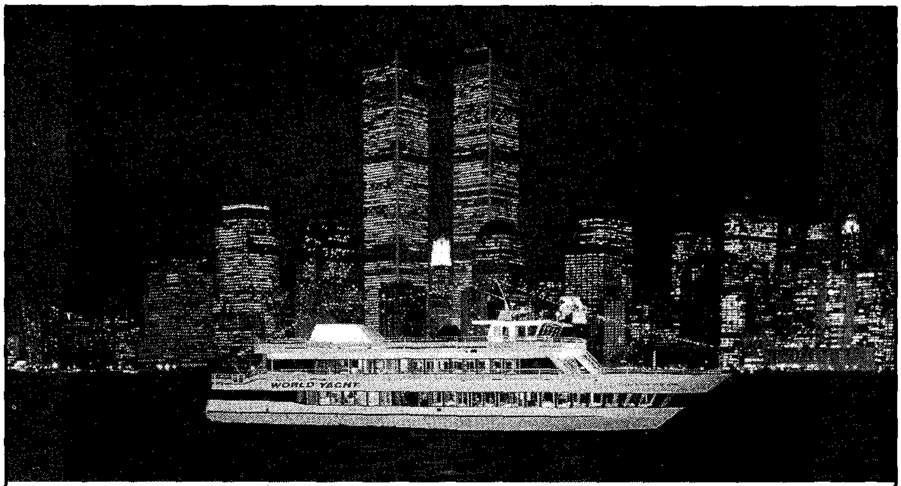

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executives must be crying. Because there's always money in killing beasts.

Witty as it is, *RoboCop* nevertheless plays the same game as Charles Bronson, Sylvester Stallone, *Aliens*, and many others. It uses the brutal future as a mere convention, a way of upping the level of violence. In *RoboCop*, the thugs, horribly sadistic, are themselves shot, stabbed, pushed through windows, melted, and so on. When someone is getting a metal spike in his eye, "satire" tends to disappear. Another opening, another show. Verhoeven has the talent and daring to make beautiful as well as exciting and successful films, but put him in America, and a pragmatic, derivative streak shows up—bits and pieces of other action-movie successes like *The Terminator* can be spotted, and he goes for the crudely obvious far too often. See *RoboCop* if you want a few jolts and some wonderful gags about machines longing to be men (and vice versa), but don't be surprised if you have a depressed, ashy taste in your mouth afterward.

AT ITS GREATEST, THE IMAGERY OF PAOLO and Vittorio Taviani (*Padre Padrone, The Night of the Shooting Stars, Kaos*) is so overwhelmingly beautiful that it bursts like sunshine on the retina of anyone who sees it. The Tavianis, who write and direct together, have never been conventional narrative filmmakers, and that is part of their power. Even when adapting so sophisticated a writer as Luigi Pirandello, they seem possessed of a true folk imagination, both elemental and rigorous, harsh and responsive. The Tavianis combine terrain, light, and faces in what could only be called ecstatic vignettes, moments of such harrowing force that the absence of traditional story-telling devices—foreshadowing, motivation, linkage—hardly seems to matter.

In their latest, **Good Morning, Babylon,** the story of two Italian brothers who come to Hollywood in the age of D. W. Griffith, only a few scenes work this marvelous way. In Hollywood, Andrea (Joaquim De Almeida) and Nicola (Vincent Spano), trained as master craftsmen in Tuscany (they restored Romanesque churches), are wasting their time in odd jobs on the set of *Intolerance*. At a riverbank, Andrea stands idly smashing a pair of cymbals: A memory of playing Rossini's *La Gazza Ladra* overture in the town band runs through his head. As the music builds to a crescendo in his mind, Andrea pounds with increasing excitement on his instrument and is inspired: He and Nicola should build a gigantic stone elephant for the great Griffith to use in the Babylon sequence of his movie. That scene has the jagged lyricism of the Tavianis at their best.

But most of *Good Morning, Babylon*, their first English-language production, suffers from a wandering, disconnected feeling, a lack of focus and power and rhythm. Their story calls for fluency, charm, and ease; they need to create an aura of sociability on the screen, and sex, too, and none of these things comes naturally to the Tavianis.

The movie starts splendidly enough in Italy. In a magnificently ceremonial scene, a large family of restorers, including Nicola and Andrea, complete work on a gleaming, many-columned cathedral. When the family restoration business collapses, the boys go off to America without their father's blessing. The two attractive young men are nearly inarticulate, but their rapport with each other is so complete that they barely require speech. As they walk side by side, their heads and bodies jerk suddenly, wordlessly, in the same direction, like wild horses pulled out of a pleasant lope by the simultaneous promptings of instinct. But the Tavianis don't characterize Nicola and Andrea strongly enough, and the theme of equality between brothers is more pleasant than interesting. No doubt the Tavianis are telling us something about the bliss they feel in working with each other, but that state of well-being doesn't come across as a dramatic subject. (Anyway, the Tavianis are intellectuals and artists, not artisans, and their rapport must be as much verbal as it is instinctive.)

The boys work briefly and unheroically in the west and eventually, in 1915, move on to Hollywood, which the Tavianis have pictured (correctly) as a blank, undeveloped nowhere with bare, scraggly buildings and much open space —a bungalow town, just emerging from the woods, that somehow produces magic. In this gentle time, innocence was still possible in the movies: As cameras turn, girls in white, nymphs, rise from the floor while Nicola and Andrea open rooftop panels, allowing the sun to flood into a studio. This moment captures the beauty of naïveté—the essence of Griffith.

But the scenes in which sweet movie girls—extras looking for a break—flirt with Nicola and Andrea can only be called flat and awkward, and though Griffith himself is ably played by Charles Dance—tall, hawk-nosed, arrogant, amused—the lines written for him are stiff, and we never see him direct a scene. Nor do the filmmakers pick up on the rich comic possibilities of a backstage view of *Intolerance,* whose Babylon sequences are a staggering, and staggeringly great, mixture of high-mindedness and lasciviousness. Piety rules: Griffith makes a speech comparing the craftsmanship at work in the old cathedrals with the work done anonymously making film sets. You will forget the speech and remember the light in the Hollywood scenes, the light coming through the trees in the morning innocence of Hollywood's awakening. ▬

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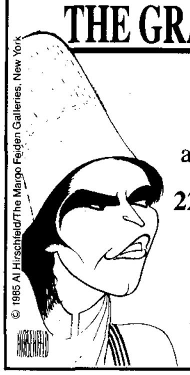
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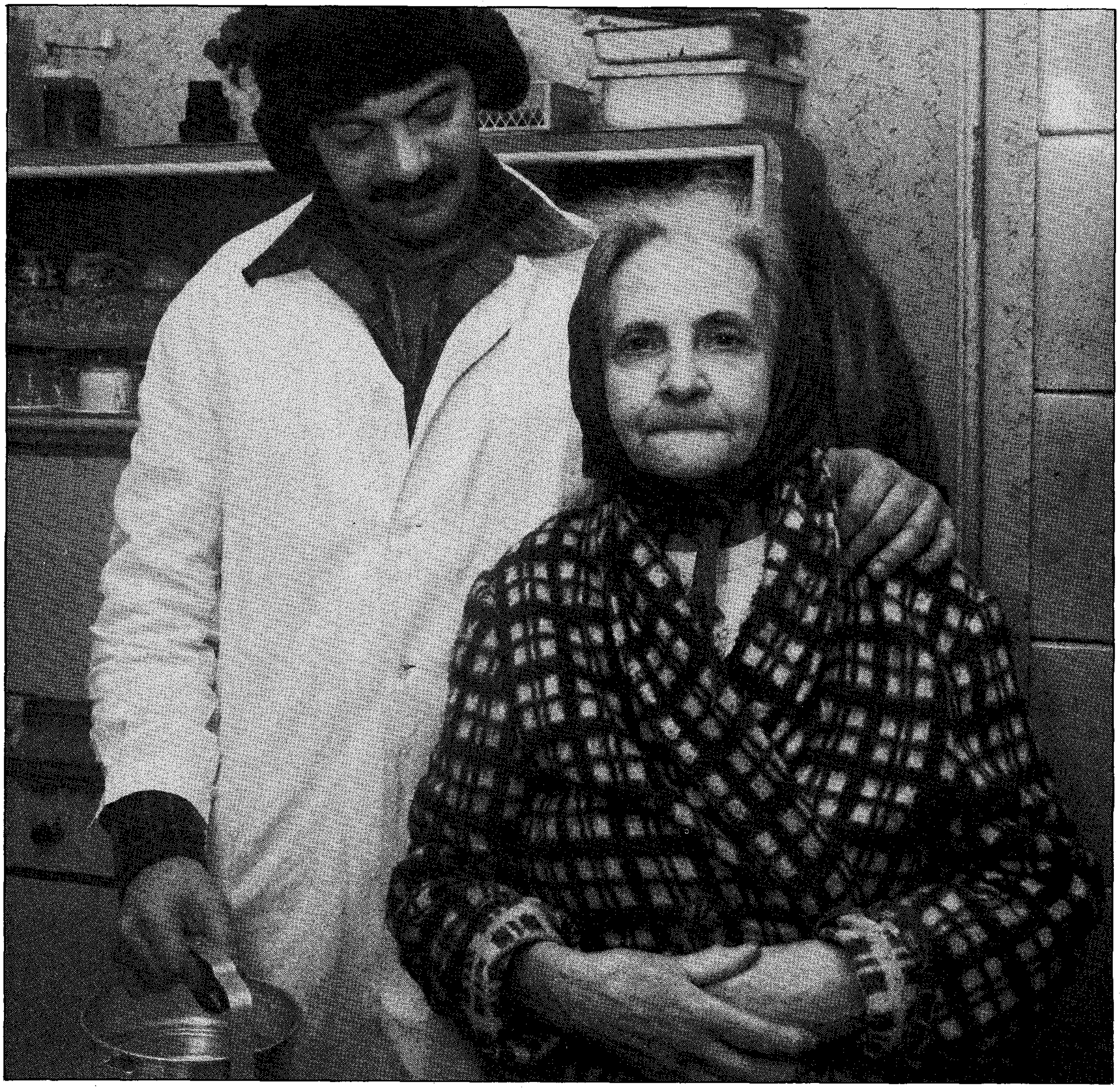

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BY LEONORE FLEISCHER

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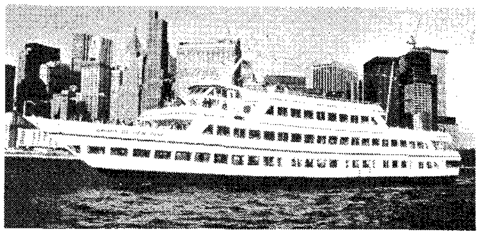

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KIRSCH AND LEVOLOR MADE-TO-ORDER blinds and other window treatments are now reduced 55 percent here. Also, Benjamin Moore paint is on sale (prices are per gallon), including: Regal Wall Satin latex, was $15.40, now $9.99; MoorGard latex exterior paint, was $19.71, now $13.14; MoorGlo latex, was $21.27, now $14.18; Aquavelvet eggshell latex, was $19.20, now $12.80; swimming-pool paint, was $24.20, now $16.27; masonry-waterproofing paint, was $15.09, now $10.06; MoorWood stain, was $16.08, now $10.72. Free Manhattan delivery with minimum order of 10 gallons. M.C., V., checks accepted; all sales final. *Merit-Kaplan, 227 East 44th St. (682-3585); Mon.–Fri. 7 a.m.–5 p.m.; through 9/18.*

MOCK CROC

THIS DESIGNER OF LEATHER BAGS, BELTS (to size 31 for women and 40 for men), and other accessories is holding a showroom sale. For example: embossed-leather "crocodile" belts with "tortoise" buckle, retail $65–$85, here $10–$20; stretch belts with "crocodile" tabs, and stretch belts with "tortoise" or "horn" buckle, retail $35–$60, here $8–$15; embossed-leather belts with sterling buckle, retail $70–$85, here $15–$25; woven jute belts with leather tabs and brass buckle, retail $60–$70, here $10–$20; pony-fur belts with metal buckle, retail $110–$125, here $35–$45; assorted "crocodile" bags, retail $230–$300, here $75–$120; canvas "crocodile"-trimmed duffels, retail $250–$275, here $100–$110; leather safari-style bags, retail $260–$275, here $110–$120; sample summer bags, here $25 and up; oxidized-brass "patina" jewelry, including cuffs, buckles, and more, here $5–$12; sample belts, here $1–$10. Checks accepted; no credit cards; all sales final. *Jill Stuart, 7 West 36th St., eleventh floor (868-5559); Wed.–Fri. 10 a.m.–6 p.m.; 7/22–24 only.*

WELL DESIGNED

CONTEMPORARY SPORTSWEAR FOR WOMen sizes 14–26 is at this designer's workroom at 50–75 percent less than retail. Durene-cotton knits in turquoise or white: skirts, tops, and some pants, retail $50–$70, here $10–$15; one-button linen jacket with shawl collar, retail $130, here

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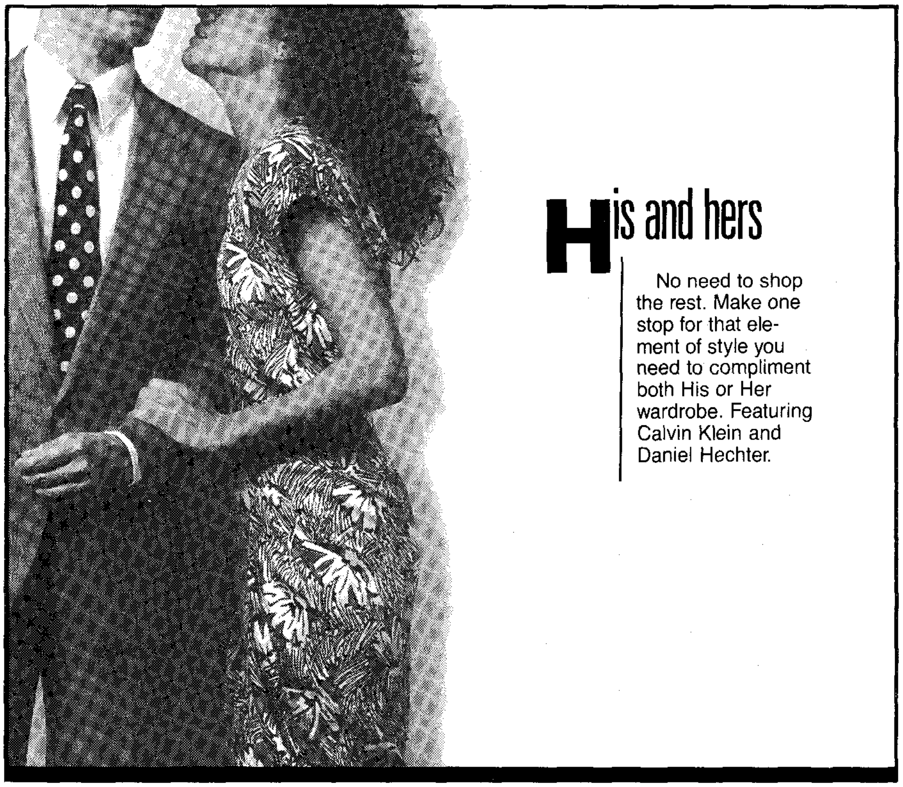
$50; assorted garments in sample sizes 14–18, here $10–$35. Bargain-box selections, including many cotton tops, here $5. Checks accepted; no credit cards; all sales final. *Cynthia Holder, 264 West 40th St., eighth floor (719-5283); Fri. 10 a.m.–6 p.m.; 7/24 only.*

HOME COVER-UP

HERE ARE DRAPERY AND UPHOLSTERY fabrics at very low prices (prices are per yard): 118-in. sheer French Tergal polyester voile and batiste, here $3; cotton-and-polyester laces, here $3; cotton-and-polyester solid chintzes, here $2; cotton-and-polyester sheers and novelties, here $2; cotton or cotton-and-polyester novelty prints, here $2; cotton prints, here $3; 54-in. Stroheim & Romann cotton prints, here $5; 48-in. Stroheim & Romann French cotton prints, here $4; 54-in. Schumacher and Waverly cotton prints, here $5; cotton-and-acetate moiré, here $5; woven upholstery fabrics in 2- to 10-yd. pieces, here $4; Roc-Lon cotton or cotton-blend drapery lining, here $1.25; cotton-and-rayon and other antique satin, here $3; heavy polyester-and-cotton blend, here $3; discontinued cotton-backed hand-embroidered crewel patterns, here $6; 54-in. handloomed Haitian cotton, here $4; assorted upholstery fabrics, here $6; woven jacquards, here $15; woven tweeds and fancy fabrics, here $10; ivory woven rayon-and-acetate drapery brocade, here $3.50; white or black polyester satin, here $1.50. M.C., V., checks accepted; all sales final. *Gurian Fabrics, Inc., 276 Fifth Ave., at 30th St. (689-9696); Mon.–Fri. 9 a.m.–5 p.m.; while stock lasts.*

FANCY DRESSING

LILLIE RUBIN "ADAPTATIONS" OF designer dresses in fine fabrics (sizes 4–12) are on sale here; some are one- and few-of-a-kind. Beige-and-gold strapless lace gown with stole, was $995, now $495; silk polka-dot dress, was $650, now $315; non-couture dressy dresses include long red lace two-piece gown, was $320, now $195; drop-torso polyester-crêpe dress with pearls and rhinestones, was $340, now $210; black polyester-taffeta cocktail dress with lace trim, was $290, now $195; blue draped polyester-crêpe dress trimmed in rhinestones, was $110, now $69. Also, cotton and cotton-blend sportswear: black-and-white cotton dress, was $145, now $75; cotton-blend shirtwaist dress, was $110, now $70; cotton-sweater-and-chambray-skirt set, was $250, now $95; black wool skirt, was $130, now $70; pink or white silk or linen pants, were $120, now $50. A.E., M.C., V., checks accepted; all sales final. *Lillie Rubin, 22 West 57th St. (757-0370); Mon.–Sat. 10 a.m.–6 p.m.; while stock lasts.* ■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JULY 22

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—7/22–8/4: *The Sea and Poison.* #2—7/22: *Metropolis; The Cabinet of Dr. Caligari; Un Chien Andalou.* 7/23–25: *Scene of the Crime; Repulsion.* 7/26–27: *Georgia O'Keeffe; The Life and Death of Frida Kahlo; Eisenstaedt: Germany.* 7/28: *D.O.A.; Dont Look Back.*
2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 7/22: *A Streetcar Named Desire; City for Conquest; A Pie in the Sky.* 7/23: *The Groove Tube; Tunnelvision.* 7/24–25: *Mix-up; 28 Up.* 7/26: *Bellissima; The Lady Without Camelias.* 7/27: *The Cotton Club; Gang War.* 7/28: *Curse of the Demon; The Tingler.*
3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 7/23: *Beverly Hills Cop II.* Opening 7/24 (tent.): *La Bamba.*
4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*Ping Pong.* #2—Through 7/23: *River's Edge.* Beg. 7/24: *Rosa Luxemburg.*
5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Adventures in Babysitting.* #2—*Roxanne.*
6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *Full Metal Jacket.*
7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*The Witches of Eastwick.* #2—*Revenge of the Nerds II: Nerds in Paradise.* #3—Through 7/23: *The Squeeze.* Opening 7/24: *Superman IV: The Quest for Peace.*
8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 7/22: *Double Wedding; I Love You Again.* 7/23: *The Wild Bunch; Straw Dogs.* 7/24–25: *The 39 Steps* (1935); *The Lady Vanishes* (1938). 7/26: *Charlie Chan and the Chinese Cat; Charlie Chan in the Meeting at Midnight.* 7/27–28: *The Night of the Hunter; Home From the Hill.*
9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 7/22–23: *That Obscure Object of Desire; The Milky Way.* 7/24–25: *A Man Like Eva; Querelle.* 7/26: "Best of Warner Bros."; "Pal Puppetoon Festival." 7/27–28: "Popeye Cartoons."
10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Dragnet.* #2—*Innerspace.*
11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Prick Up Your Ears.* #2—*My Life as a Dog.* #3—Through 7/23: *Devil in the Flesh.* Beg. 7/24: *Summer Night.* #4—*Hollywood Shuffle.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Snow White and the Seven Dwarfs.* #2—*Spaceballs.* #3—*Innerspace.*
21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *The Witches of Eastwick.*
22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Adventures in Babysitting.*
24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*RoboCop.* #2—*Jaws The Revenge.* #3—*The Untouchables.*
25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Roxanne.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *Predator.*
31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Full Metal Jacket.* #2—*RoboCop.*
32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Beverly Hills Cop II.* Theater closed to the public 7/21.
33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Revenge of the Nerds II: Nerds in Paradise.* #2—Through 7/23: *Innerspace.* Opening 7/24: *Superman IV: The Quest for Peace.* #3—*The Witches of Eastwick.* #4—Through 7/21: *The Witches of Eastwick.* Opening 7/22: *Summer School.* #5—Through 7/23: *The Believers.* Beg. 7/24: *Innerspace.* #6—*Hollywood Shuffle.*
34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *The Untouchables.*
35. **MOVIELAND—Broadway at 47th St.** (757-8320). *Jaws The Revenge.*
36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *Adventures in Babysitting.* **EMBASSY 3**—Through 7/23: *The Untouchables.* Opening 7/24: *La Bamba.* **EMBASSY 4**—*Benji the Hunted.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Snow White and the Seven Dwarfs.* #2—*Dragnet.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Snow White and the Seven Dwarfs.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Roxanne.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Snow White and the Seven Dwarfs.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Withnail and I.* **CARNEGIE SCREENING ROOM**—(757-2131). *Ping Pong.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Innerspace.*

45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Eat the Peach.*

46. NEW CARNEGIE—57th St. east of Broadway (582-4582). Through 7/23: *Dragnet.*

47. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Revenge of the Nerds II: Nerds in Paradise.*

48. PLAZA—58th St. east of Madison Ave. (355-3320). Through 7/23: *The Believers.* Opening 7/24: *La Bamba.*

49. PARIS—58th St. west of Fifth Ave. (688-2013). *Jean de Florette.*

50. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *RoboCop.*

51. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1 and #2—*Full Metal Jacket.*

52. BARONET—Third Ave. at 59th St. (355-1663). *Adventures in Babysitting.* **CORONET**—*Roxanne.*

53. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Witches of Eastwick.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). *Good Morning, Babylon.* **CINEMA II**—(753-0774). *Rita, Sue and Bob Too.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Dragnet.* #2—(832-2720). *My Life as a Dog.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Witches of Eastwick.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Jaws The Revenge.* #2—*The Untouchables.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Whistle Blower.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Spaceballs.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Dragnet.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—Through 7/23: *Predator.* Opening 7/24: *Superman IV: The Quest for Peace.* #2—*Full Metal Jacket.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*RoboCop.* #2—Through 7/21: *Beverly Hills Cop II.* Opening 7/22: *Summer School.*

68. CINEPLEX ODEON 86TH STREET TWIN—86th St. at Lexington Ave. (289-8900). #1—Through 7/23: *Innerspace.* Opening 7/24: *La Bamba.* #2—*The Untouchables.*

69. COSMO—116th St. nr. Lexington Ave. (534-0330). Through 7/23: *Jaws The Revenge.* Opening 7/24: *La Bamba.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Spaceballs.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—Through 7/23: *My Life as a Dog.* Opening 7/24: *Wish You Were Here.* #2—Through 7/23: *Rosa Luxemburg.* Opening 7/24: *Wish You Were Here.* #3—*La Gran Fiesta.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Full Metal Jacket.* #2—*Tampopo.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). Through 8/8: "Three Beauties: Jean Harlow, Vivien Leigh, Marilyn Monroe." Through 7/22: Vivien Leigh. 7/21–22: *Ship of Fools.* 7/23–8/8: Marilyn Monroe. 7/23–25: *Gentlemen Prefer Blondes; How to Marry a Millionaire.* 7/26–28: *Niagara; The Misfits.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Revenge of the Nerds II: Nerds in Paradise.* #2—*Adventures in Babysitting.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*The Witches of Eastwick.* #2—*Dragnet.* #3—*Innerspace.* #4—*RoboCop.* #5—*Jaws The Revenge.* #6—*The Untouchables.*

87. METRO—Broadway bet. 99th–100th Sts. (222-1200). #1—*Snow White and the Seven Dwarfs; Beverly Hills Cop II.* #2—Opening 7/22: *Summer School.*

88. COLUMBIA—Broadway at 103rd St. (866-7500). Opening 7/24: *La Bamba.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Jaws The Revenge.* #2—*RoboCop.* #3—*The Untouchables.* #4—*Beverly Hills Cop II.* #5—*Predator.*

91. NOVA—Broadway nr. 147th St. (862-5728). *RoboCop.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—Through 7/23: *Benji the Hunted.* Opening 7/24: *La Bamba.* #2—*Jaws The Revenge.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets:* Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, Wed., Fri.–Sun. at 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). $6; students and senior citizens $5. Through 7/30: "Childhood's End: The Films of Hou Hsiao-hsien." 7/23 at 3: *Dust in the Wind* (Taiwan, 1987); at 7: *The Boys From Fengkuei* (Taiwan, 1984), and *Son's Big Doll* (Taiwan, 1984).

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $2.50. 7/28 at 8: *The Karen Carpenter Story* (1987), by Todd Haynes and Cynthia Schneider, and *Still-Life With Barbie* (1986), by Barbara Klutnis; filmmakers present.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; Tue.–Wed. at 12:30, 3:15, 6, and 8:45. 7/21–22: *Tangos, l'exil de Gardel* (France-Argentina, 1985), dir. Fernando Solanas. 7/28–29: *Le Puritain* (France, 1937), dir. Jeff Musso, with Jean-Louis Barrault, Viviane Romance, and Pierre Fresnay.

GUILD HALL—158 Main St., East Hampton, N.Y. (516-324-4050). $6; senior citizens and students $5. 7/28–31: "Filmmakers of the Hamptons." 7/28 at 8: *A Funny Thing Happened on the Way to the Forum* (1966), dir. Richard Lester, with Zero Mostel and Phil Silvers; discussion with scenic and costume designer Tony Walton.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 9/6: Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, continuous: "Video Art in the Federal Republic of Germany Since 1976": Twenty-three tapes by contemporary video artists working in West Germany.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888; -1889). Free with museum admission. National Jewish Archive of Broadcasting: "Jewish Humor: History and Image." 7/26 at 1: "HBO Catskills Comedians," from *On Location* (HBO, 1978), with Joey Bishop. 7/28 at 7: "A Historic Overview of Jewish Humor," discussion with Moshe Waldoks, with excerpts from *Barney Miller, All in the Family, Soap,* and *Saturday Night Live.*

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (570-3949). $4; series tickets available. "Summer Films." "Ingrid Bergman": 7/22 at 8: *Stromboli* (Italy, 1949), dir. Roberto Rossellini, with Bergman and Mario Vitale. "Woody Allen": 7/23 at 8: *Broadway Danny Rose* (1984), dir. Allen, with Allen and Mia Farrow. "Getting Away From It All": 7/24 at 8: *Weekend in Havana* (1941), dir. Walter Lang, with Alice Faye, Carmen Miranda, and Cesar Romero. "A

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Special Sleuth: Miss Marple": 7/25 at 8: *Murder Most Foul* (Great Britain, 1964), dir. George Pollock, with Margaret Rutherford and Ron Moody; Daffy Duck cartoon. "The Great American Novel": 7/28 at 8: *Tender Is the Night* (1961), dir. Henry King, with Jennifer Jones, Jason Robards, and Joan Fontaine.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission: Wed.–Sat. noon–5, Tue. noon–8: Through 8/1: "Columbia Pictures Television: The Studio and the Creative Process." 7/24–9/26: "Elvis Presley: The Television Work." Through 7/23: Tue.–Sat. at 12:30 and 2:45, Tue. at 5:30: *Peter Pan* (1960), with Mary Martin. 7/22 at 5:30: Seminar with filmmaker Emile de Antonio: "*Point of Order* to the Iran-*Contra* Hearings."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Video Gallery:** Through 9/15: "Selections From the Video Study Collection: 1968–87": Thu.–Tue. at noon, 2, and 4, Thu. at 6. **Titus Theater 1:** Through 1/4/88: "Paramount Pictures: 75 Years." 7/23 at 2:30: *An American Tragedy* (1931), dir. Josef von Sternberg, with Phillips Holmes and Sylvia Sidney; at 6: *Every Night at Eight* (1935), dir. Raoul Walsh, with George Raft and Alice Faye. 7/24 at 2:30: (See 7/23 at 6); at 6: (See 7/23 at 2:30). 7/25 at 2: *Young Man of Manhattan* (1930), dir. Monta Bell, with Claudette Colbert, Norman Foster, and Ginger Rogers; at 5: *The Milky Way* (1936), dir. Leo McCarey, with Harold Lloyd and Adolphe Menjou. 7/26 at 2: (See 7/25 at 5); at 5: (See 7/25 at 2). 7/27 at 2:30: *My Sin* (1931), dir. George Abbott, with Tallulah Bankhead and Fredric March; at 6: *Easy Living* (1937), dir. Mitchell Leisen, with Jean Arthur, Edward Arnold, and Ray Milland. 7/28 at 2:30: (See 7/27 at 6); at 6: (See 7/27 at 2:30). **Titus Theater 2:** Through 9/5: "Berlinart: 20 Films." 7/23 at 6:30, 7/25 at 4: *Portrait of a Woman Drinker/Ticket of No Return* (1979), dir. Ulrike Ottinger.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 7/22 at 8: *Matter of Heart* (1986), dir. Mark Whitney; 7/22 at 10:15, 7/23 at 8 and 9:45: *Radio Days* (1987), dir. Woody Allen, with Mia Farrow and Dianne Wiest. 7/24–25 at 8 and 10, 7/26 at 5, 7, and 9, 7/27 at 8 and 9:45, 7/28 at 9:45: *Swimming to Cambodia* (1987), dir. Jonathan Demme, with Spalding Gray. 7/28 at 8: *God Told Me To* (1976), dir. Larry Cohen, with Tony LoBianco, Sandy Dennis, and Sylvia Sidney.

NEW YORK HALL OF SCIENCE—47-01 111th St., Corona, Queens (718-699-0005). Free with museum admission. "Big Machine Summer": Videos about machines. Through 8/23, Sat.–Sun. at 2: *Machine Story* (1983), *Windsong* (1984), *Why Things Go Wrong* (1982), and *Eureka! Simple Machines* (1980).

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). $2; children $1. 7/26 at 2: *Heaven Can Wait* (1943), dir. Ernst Lubitsch, with Don Ameche and Gene Tierney.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 8/6: "Mostly Operetta." 7/21–23 at 6: *Les Trois Valses* (France, 1938), dir. Ludwig Berger, with Pierre Fresnay and Yvonne Printemps; at 8: *Maytime* (1937), dir. Robert Z. Leonard, with Jeanette MacDonald and Nelson Eddy; at 10:15: *Balalaika* (1939), dir. Reinhold Schunzel, with Nelson Eddy and Ilona Massey. 7/24–26 at 6: *One Night of Love* (1934), dir. Victor Schertzinger, with Grace Moore and Tullio Carminati; at 8: Noël Coward's *Bitter Sweet* (1933), dir. Herbert Wilcox, with Anna Neagle and Fernand Gravey; at 10: Jerome Kern and Oscar Hammerstein II's *Music in the Air* (1934), dir. Joe May, with Gloria Swanson and John Boles; 7/25–26 at 4: *Heart's Desire* (1937), dir. Paul L. Stein, with Richard Tauber and Leonora Corbett. 7/28–30: Rodgers and Hart's *Love Me Tonight* (1932), dir. Rouben Mamoulian, with Jeanette MacDonald, Maurice Chevalier, and Myrna Loy; at 8: Rodgers and Hart's *I Married an Angel* (1942), dir. W. S. Van Dyke II, with Jeanette MacDonald and Nelson Eddy; at 10: Gilbert and Sullivan's *The Pirates of Penzance* (1983), dir. Wilford Leach, with Kevin Kline, Linda Ronstadt, Angela Lansbury, and George Rose. "Public Service" (free): Sat.–Sun. at 2, through 8/2: *Memories of Duke* (1980), by Gary Keys.

QUEENS COLLEGE—Kiely Hall, Room 170, L. I. Expwy. and Kissena Blvd., Flushing, Queens (718-520-7303). Free. Through 8/5: "Humor International." 7/22 at 1:30: *The Death of a Bureaucrat* (Cuba, 1966), dir. Tomas Gutiérrez Alea.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 8/2: "Film and Video on Art." 7/21 at 1:30, 7/22–25 at 11:30 a.m., 7/26 at 12:30: Film Program 1: *Red Grooms: Sunflower in a Hot House* (1986), by Thomas L. Neff, *Hippodrome Hardware* (1973), by Red Grooms and Mimi Gross, *Shoot the Moon* (1962), by Red Grooms and Mimi Gross with Rudy Burckhardt, and *Little Red Riding Hood* (1978), by Red Grooms; 7/21 at 4:30, 7/22–25 at 2:30, 7/26 at 3:30: Film Program 2: *Andy Warhol* (1973), by Lana Jokel, *James Rosenquist: Paintings 1961–1985* (1986), by Erwin Leiser, and *Sun Tunnels* (1978), by Nancy Holt. 7/28 at 1:30, 7/29–8/1 at 11:30 a.m., 8/2 at 12:30: Film Program 3: *20th-Century American Art: Highlights of the Permanent Collection* (Whitney Museum, 1982), by Russell Connor, *The Art Show That Shocked America* (CBS, 1963), with Kenneth Clark, *Artist and the Museum* (SUNY Purchase, 1978), by Enders and Arsham, and *The Phillips Collection* (1986), by Edgar Howard and Seth Schneidman; 7/28 at 4:30, 7/29–8/1 at 2:30, 8/2 at 3:30: Film Program 4: *Jack Levine: Feast of Pure Reason* (David Sutherland Productions, 1986), *Masks of Illusion* (1986), by Bill Knowland, *Frankenthaler—Toward a New Climate* (1978), by Perry Miller Adato, and *Morris Louis: Radiant Zone* (1986), by Jeff Doring.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Revenge of the Nerds II.* #2—*Innerspace.* #3—Through 7/23: *Predator.* Beg. 7/24: *Superman IV.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—Through 7/23: *Beverly Hills Cop II; Snow White and the Seven Dwarfs.* Beg. 7/24: *La Bamba.* #2—*Adventures in Babysitting.* #3—Through 7/23: *Spaceballs.* Beg. 7/24: *Superman IV.* #4—*Jaws The Revenge.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—Through 7/21: *The Untouchables.* Beg. 7/22: *Summer School.* #2—*Revenge of the Nerds II.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Adventures in Babysitting.* #2—Through 7/23: *Jaws The Revenge.* Beg. 7/24: *La Bamba.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *Jaws The Revenge.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Revenge of the Nerds II.* #2—*Adventures in Babysitting.* #3—*Jaws The Revenge.* #4—*Snow White and the Seven Dwarfs.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Jaws The Revenge.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Jaws The Revenge.* #2—*The Untouchables.* #3—*RoboCop.* #4—*Beverly Hills Cop II.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Revenge of the Nerds II.* #2—*RoboCop.* #3—*Innerspace.* #4—*Full Metal Jacket.* #5—Beg. 7/22: *Summer School.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*The Witches of Eastwick.* #2—Through 7/23: *Innerspace.* Beg. 7/24: *Superman IV.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—Through 7/23: *Full Metal Jacket.* Beg. 7/24: *Superman IV.* #2—Through 7/23: *Predator.* Beg. 7/24: *La Bamba.* #3—*Revenge of the Nerds II.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Revenge of the Nerds II.* #2—*Full Metal Jacket.* #3—*Jaws The Revenge.* #4—*Dragnet.* #5—*The Untouchables.* #6—*The Witches of Eastwick; Snow White and the Seven Dwarfs.* #7—*RoboCop.* #8—*Innerspace.* #9—*Spaceballs.* #10—Through 7/21: *Beverly Hills Cop II.* Beg. 7/22: *Summer School.* #11—Through 7/23: *Predator.* Beg. 7/24: *La Bamba.* #12—*Adventures in Babysitting.*

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*RoboCop.* #2—Through 7/23: *The Squeeze.* Beg. 7/24: *La Bamba.* #3—*Full Metal Jacket.* #4—*Adventures in Babysitting.* #5—*Dragnet.* #6—*Roxanne; Snow White and the Seven Dwarfs.* #7—*The Untouchables.*

201. AVENUE U—Ave. U at E. 16th St. (645-3800). Through 7/23: *Beverly Hills Cop II.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*RoboCop.* #2—*Adventures in Babysitting.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Full Metal Jacket.* #2—Through 7/23: *Spaceballs.* Beg. 7/24 (tent.): *Roxanne.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Adventures in Babysitting.* #2—Through 7/23: *The Witches of Eastwick.* Beg. 7/24: *Superman IV.* #3—*Revenge of the Nerds II.* #4—*Snow White and the Seven Dwarfs.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Adventures in Babysitting.* #2—Through 7/23: *Innerspace.* Beg. 7/24: *Superman IV.* #3—*Snow White and the Seven Dwarfs.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Jaws The Revenge.* #2—*Revenge of the Nerds II.* #3—*RoboCop.* #4—Through 7/23: *Innerspace.* Beg. 7/24: *Superman IV.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Jaws The Revenge.* #2—Through 7/23: *The Untouchables.* Beg. 7/24: *Superman IV.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—Through 7/23: *Predator.* Beg. 7/24: *La Bamba.* #2—*Snow White and the Seven Dwarfs.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Jaws The Revenge.* #2—Through 7/23: *Innerspace.* Beg. 7/24: *Superman IV.* #3—*Spaceballs.* #4—*The Witches of Eastwick; Benji the Hunted.* #5—Through 7/21: *Beverly Hills Cop II.* Beg. 7/22: *Summer School.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Beverly Hills Cop II.* #2—*Predator.* #3—*Jaws The Revenge.* #4—*Adventures in Babysitting.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Spaceballs.* #2—Through 7/23: *Innerspace.* Beg. 7/24: *Superman IV.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Roxanne.* #2—*Predator.* #3—*Spaceballs.* #4—*Full Metal Jacket.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Adventures in Babysitting.* #2—*Revenge of the Nerds II.* #3—*The Untouchables; Snow White and the Seven Dwarfs.* #4—*RoboCop.* #5—*The Witches of Eastwick.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Jaws The Revenge.* #2—Through 7/21: *Dragnet.* Beg. 7/22: *Summer School.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Jaws The Revenge.* #2—*RoboCop.* #3—*Beverly Hills Cop II.* #4—*The Untouchables.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Jaws The Revenge.* #2—*The Untouchables.* #3—Through 7/21: *Beverly Hills Cop II.* Beg. 7/22: *Summer School.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Full Metal Jacket.* #2—Through 7/23: *Predator.* Beg. 7/24: *La Bamba.* #3—*The Witches of Eastwick.* #4—*Snow White and the Seven Dwarfs.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—Through 7/23: *Spaceballs.* Beg. 7/24: *La Bamba.* #2—*Adventures in Babysitting.* #3—*Revenge of the Nerds II.* #4—*Jaws The Revenge.* #5—*Snow White and the Seven Dwarfs.* #6—*The Witches of Eastwick.* #7—Through 7/23: *Innerspace.* Beg. 7/24: *Superman IV.* #8—*The Untouchables.* #9—Through 7/21: *Dragnet.* Beg. 7/22: *Summer School.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 7/23: *Innerspace.* Beg. 7/24: *Superman IV.* #2—*RoboCop.* #3—*Jaws The Revenge.* #4—*Full Metal Jacket; Snow White and the Seven Dwarfs.* #5—*Adventures in Babysitting.* #6—Through 7/21: *Spaceballs.* Beg. 7/22: *Summer School.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*L'Année des Méduses; Snow White and the Seven Dwarfs.* #2—Through 7/23: *Dragnet.* Beg. 7/24: *La Bamba.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Snow White and the Seven Dwarfs.* #2—*RoboCop.* #3—Through 7/23: *Innerspace.* Beg. 7/24: *La Bamba.* #4—*Jaws The Revenge.* #5—*Revenge of the Nerds II.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*Innerspace.* #2—*Dragnet.* #3—Through 7/23: *Roxanne.* Beg. 7/24: *Superman IV.* #4—*Revenge of the Nerds II.*

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*Adventures in Babysitting.* #2—*Snow White and the Seven Dwarfs.* #3—*Jaws The Revenge.* #4—*Revenge of the Nerds II.* #5—Through 7/23: *Innerspace.* Beg. 7/24: *Superman IV.* #6—*The Witches of Eastwick.* #7—*La Bamba.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Witches of Eastwick.* #2—*The Untouchables.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Full Metal Jacket.* #2—*Dragnet.* #3—Through 7/21: *Roxanne.* Beg. 7/22: *Summer School.* #4—*Spaceballs.*

303. CORONA—PLAZA—(639-7722). Through 7/23: *Harry and the Hendersons.* Beg. 7/24: *La Bamba.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Jaws The Revenge.* #2—*RoboCop.* #3—*Full Metal Jacket; Snow White and the Seven Dwarfs.* #4—*Innerspace.* #5—Through 7/23: *Adventures in Babysitting.* Beg. 7/24: *La Bamba.* #6—*Revenge of the Nerds II.* #7—Through 7/23: *Spaceballs.* Beg. 7/24: *Superman IV.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Jaws The Revenge.* #2—*RoboCop.* #3—*Spaceballs.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Revenge of the Nerds II.* #2—*Snow White and the Seven Dwarfs.* #3—*Adventures in Babysitting.* #4—Through 7/23: *Innerspace.* Beg. 7/24: *La Bamba.*

307. FLUSHING—UTOPIA—(454-2323). #1—*The Untouchables.* #2—*Adventures in Babysitting.*

308. FOREST HILLS—CINEMART—(261-2244). Program unavailable.

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Roxanne.* #2—*Adventures in Babysitting.* #3—*Full Metal Jacket.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Snow White and the Seven Dwarfs.* #2—*Innerspace.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *The Untouchables.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Revenge of the Nerds II.* #2—*The Witches of Eastwick.* #3—Through 7/23: *Dragnet.* Beg. 7/24: *La Bamba.* #4—Through 7/23: *Predator.* Beg. 7/24: *Superman IV.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*RoboCop.* #2—*Revenge of the Nerds II.* #3—Through 7/23: *Innerspace.* Beg. 7/24: *La Bamba.* #4—*Adventures in Babysitting.* #5—*Jaws The Revenge.* #6—*Snow White and the Seven Dwarfs.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—Through 7/21: *Beverly Hills Cop II.* Beg. 7/22: *Summer School.* #2—*Dragnet.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*RoboCop.* #2—*The Untouchables.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Innerspace.* #2—*Jaws The Revenge.* #3—Through 7/23: *Benji the Hunted.* Beg. 7/24: *Superman IV.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Jaws The Revenge.* #2—Through 7/21: *Spaceballs.* Beg. 7/22: *Summer School.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Revenge of the Nerds II.* #2—*The Witches of Eastwick.* #3—*Jaws The Revenge.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*RoboCop.* #2—*Jaws The Revenge.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*RoboCop.* #2—*Jaws The Revenge.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Jaws The Revenge.* #2—*RoboCop.*

STATEN ISLAND

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400. ELTINGVILLE—AMBOY—(356-3800). #1—*Snow White and the Seven Dwarfs.* #2—*Spaceballs.*

401. NEW DORP—HYLAN—(351-6601). #1—*The Untouchables.* #2—Through 7/23: *Roxanne.* Beg. 7/24: *La Bamba.*

402. NEW DORP—LANE—(351-2110). *RoboCop.*

403. NEW DORP—RAE—(979-0444). #1—Through 7/23: *Dragnet.* #2—Through 7/23: *Platoon.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Jaws The Revenge.* #2—*Adventures in Babysitting.*

405. NEW SPRINGVILLE—ISLAND—(761-6666). #1—*Beverly Hills Cop II.* #2—*The Witches of Eastwick.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Revenge of the Nerds II.* #2—Through 7/21: *The Untouchables.* Beg. 7/22: *Summer School.* #3—*Full Metal Jacket.* #4—*Spaceballs.* #5—*Snow White and the Seven Dwarfs.* #6—*Jaws The Revenge.* #7—Through 7/23: *Dragnet.* Beg. 7/24: *La Bamba.* #8—*Innerspace.* #9—*Adventures in Babysitting.* #10—Beg. 7/24: *Superman IV.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Through 7/23: *Roxanne.* Beg. 7/24: *La Bamba.* #2—*RoboCop.* #3—*Snow White and the Seven Dwarfs.*

501. BELLMORE—MOVIES—(783-7200). Through 7/23: *Dragnet.* Beg. 7/24: *Beverly Hills Cop II.*

502. BETHPAGE—MID-ISLAND—(796-7500). Through 7/23: *Predator.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Revenge of the Nerds II.* #2—*Innerspace.* #3—*The Witches of Eastwick.* #4—Through 7/23: *Roxanne.* Beg. 7/24: *La Bamba.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Jaws The Revenge.* #2—*Snow White and the Seven Dwarfs.* #3—*Adventures in Babysitting.* #4—*Spaceballs.* #5—*Dragnet.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Spaceballs.* #2—*The Untouchables.* #3—*Full Metal Jacket.* #4—*Jaws The Revenge.* #5—*Revenge of the Nerds II.* #6—*RoboCop.* #7—*The Witches of Eastwick.* #8—*Adventures in Babysitting.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Revenge of the Nerds II.* #2—Through 7/23: *The Witches of Eastwick.* Beg. 7/24: *Superman IV.* #3—*Snow White and the Seven Dwarfs.*

507. HEWLETT—HEWLETT—(791-6768). *Snow White and the Seven Dwarfs.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Snow White and the Seven Dwarfs.* #2—*Adventures in Babysitting.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Jaws The Revenge.* #2—*Spaceballs.* #3—*RoboCop.* #4—*Innerspace.* #5—Through 7/21: *The Untouchables.* Beg. 7/22: *Summer School.* #6—*Revenge of the Nerds II.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—Through 7/21: *Dragnet.* Beg. 7/22: *Summer School.* #2—Through 7/23: *The Untouchables.* Beg. 7/24: *La Bamba.* #3—*Adventures in Babysitting.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Snow White and the Seven Dwarfs.* #2—*Dragnet.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Jaws The Revenge.* #2—*Spaceballs.* #3—*Adventures in Babysitting.* #4—*The Untouchables.* #5—*RoboCop.* #6—Through 7/21: *Beverly Hills Cop II.* Beg. 7/22: *Summer School.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 7/23: *Dragnet; Benji the Hunted.* Beg. 7/24: *Beverly Hills Cop II.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Full Metal Jacket.* #2—*Revenge of the Nerds II.* #3—Through 7/23: *Roxanne.* Beg. 7/24: *Superman IV.* #4—*RoboCop.*

515. MALVERNE—TWIN—(599-6966). #1—Through 7/23: *Personal Services.* Beg. 7/24 (tent.): *Beverly Hills Cop II.* #2—Through 7/23: *Personal Services.* Beg. 7/24 (tent.): *Dragnet.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Jaws The Revenge.* #2—*The Untouchables.* #3—Through 7/21: *Adventures in Babysitting.* Beg. 7/22: *Summer School.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Innerspace.* #2—*Adventures in Babysitting.* #3—*Snow White and the Seven Dwarfs.* #4—Through 7/21: *Spaceballs.* Beg. 7/22: *Summer School.* #5—*The Witches of Eastwick.* #6—*Jaws The Revenge.* #7—*Revenge of the Nerds II.* #8—Through 7/23: *The Untouchables.* Beg. 7/24: *La Bamba.* #9—Through 7/23: *Beverly Hills Cop II.* Beg. 7/24: *Superman IV.*

518. MASSAPEQUA—PEQUA—(799-6464). *Full Metal Jacket.*

519. MERRICK—TWIN—(546-1270). #1—*Revenge of the Nerds II.* #2—*Jaws The Revenge.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Innerspace.* #2—Through 7/23: *Roxanne.* Beg. 7/24: *La Bamba.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Predator.* #2—Through 7/23: *The Squeeze.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Innerspace.* #2—*The Witches of Eastwick.* #3—*Revenge of the Nerds II.* #4—*Full Metal Jacket; Snow White and the Seven Dwarfs.* #5—*Spaceballs.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). *Beverly Hills Cop II.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*The Witches of Eastwick.* #2—*Spaceballs.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Roxanne.* #2—*RoboCop.*

527. SYOSSET—SYOSSET—(921-5810). #1—Through 7/23: *Roxanne.* Beg. 7/24: *La Bamba.* #2—Through 7/23: *Dragnet.* Beg. 7/24: *Superman IV.* #3—*Full Metal Jacket.*

528. SYOSSET—UA CINEMA 150—(364-0700). *The Witches of Eastwick.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Predator.* #2—*The Squeeze; Benji the Hunted.* #3—*Revenge of the Nerds II.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Adventures in Babysitting.* #2—Through 7/21: *The Believers.* Beg. 7/22: *Summer School.* #3—*Beverly Hills Cop II; Snow White and the Seven Dwarfs.* #4—*RoboCop.* #5—*The Untouchables.* #6—*Innerspace.* #7—*Spaceballs.* #8—*The Witches of Eastwick.* #9—*Dragnet.* #10—*Jaws The Revenge.* #11—*Full Metal Jacket.* #12—Through 7/23: *Roxanne.* Beg. 7/24: *La Bamba.*

531. WANTAGH—WANTAGH—(781-6969). Through 7/23: *Harry and the Hendersons.* Beg. 7/24: *The Believers.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 7/23: *Revenge of the Nerds II.* Beg. 7/24: *Superman IV.* #2—*Jaws The Revenge.* #3—Through 7/23: *Spaceballs.* Beg. 7/24: *La Bamba.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Beverly Hills Cop II.* #2—*Snow White and the Seven Dwarfs.* #3—Through 7/23: *Platoon.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 7/23: *Roxanne.* Beg. 7/24: *La Bamba.* #2—*Innerspace.* #3—*Revenge of the Nerds II.*

601. BABYLON—SOUTH BAY—(587-7676). #1—Through 7/21: *Beverly Hills Cop II.* Beg. 7/22: *Summer School.* #2—*Adventures in Babysitting.* #3—*Jaws The Revenge.*

602. BAY SHORE—CINEMA—(665-1722). *Full Metal Jacket.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Spaceballs.* #2—*The Witches of Eastwick.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*Jaws The Revenge.* #2—Through 7/23: *Revenge of the Nerds II.* Beg. 7/24: *La Bamba.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Innerspace.* #2—*Revenge of the Nerds II.* #3—*The Witches of Eastwick.* #4—*Jaws The Revenge.* #5—Through 7/23: *Roxanne.* Beg. 7/24: *La Bamba.* #6—*Adventures in Babysitting.* #7—*Spaceballs.* #8—*The Untouchables.* #9—*Dragnet.* #10—Through 7/21: *Beverly Hills Cop II.* Beg. 7/22: *Summer School.* #11—*RoboCop.* #12—*Full Metal Jacket.* #13—*Snow White and the Seven Dwarfs.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Full Metal Jacket.* #2—Through 7/21: *Beverly Hills Cop II.* Beg. 7/22: *Summer School.* #3—*Adventures in Babysitting.* #4—*Revenge of the Nerds II.* #5—*The Untouchables.* #6—*RoboCop.* #7—*Jaws The Revenge.* #8—*Innerspace.* #9—*The Witches of Eastwick.* #10—*Dragnet; Roxanne.* #11—Through 7/23: *Predator.* Beg. 7/24: *La Bamba.* #12—*Spaceballs.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Snow White and the Seven Dwarfs.* #2—*The Squeeze; Benji the Hunted.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Jaws The Revenge.* #2—*Revenge of the Nerds II.* #3—*Spaceballs.* #4—*Adventures in Babysitting.* #5—*Innerspace.* #6—Through 7/21: *The Untouchables.* Beg. 7/22: *Summer School.* #7—Through 7/23: *Roxanne.* Beg. 7/24: *La Bamba.* #8—Through 7/23: *The Witches of Eastwick.* Beg. 7/24: *Superman IV.* #9—*Snow White and the Seven Dwarfs.*

611. CORAM—PINE—(698-6442). #1—*RoboCop.* #2—*Revenge of the Nerds II.* #3—*Snow White and the Seven Dwarfs.* #4—*Dragnet.* #5—*Jaws The Revenge.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—Beg. 7/24: *La Bamba.* #2—*Spaceballs.* #3—*Full Metal Jacket.* #4—*Roxanne; Snow White and the Seven Dwarfs.* #5—*Revenge of the Nerds II.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Jaws The Revenge.* #2—Through 7/21: *Beverly Hills Cop II.* Beg. 7/22: *Summer School.*

614. FIRE ISLAND—COMMUNITY—(583-5184). 7/24–25: *Star Trek IV: The Voyage Home.* 7/27–28: *Raising Arizona.*

615. GREENPORT—GREENPORT—(477-0500). Through 7/23: *Roxanne.* Beg. 7/24 (tent.): *The Untouchables.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Spaceballs.* #2—*Jaws The Revenge.* #3—*The Untouchables.* #4—*Innerspace.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *RoboCop.*

618. ISLIP—ISLIP—(581-5200). #1—*Adventures in Babysitting.* #2—*Revenge of the Nerds II.* #3—*Dragnet; Snow White and the Seven Dwarfs.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Revenge of the Nerds II.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 7/23: *The Believers.* Beg. 7/24: *Predator.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—Through 7/21: *The Untouchables.* Beg. 7/22: *Summer School.* #2—*Revenge of the Nerds II.* #3—*Jaws The Revenge; Snow White and the Seven Dwarfs.* #4—Through 7/23: *Spaceballs.* Beg. 7/24: *Superman IV.* #5—*Adventures in Babysitting.* #6—*Innerspace.*

622. MONTAUK—THE MOVIES—(668-2393). Through 7/23: *Spaceballs.*

623. NORTHPORT—NORTHPORT—(261-8600). *River's Edge.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Dragnet.* #2—Through 7/23: *Roxanne.* Beg. 7/24: *La Bamba.* #3—Through 7/21: *Beverly Hills Cop II.* Beg. 7/22: *Summer School.* #4—*Spaceballs.* #5—*The Witches of Eastwick.* #6—*Snow White and the Seven Dwarfs.* #7—Through 7/23: *Benji the Hunted.* Beg. 7/24: *Superman IV.* #8—*Adventures in Babysitting.* #9—*Full Metal Jacket.* #10—*The Untouchables.* #11—*Revenge of the Nerds II.* #12—*Jaws The Revenge.* #13—*Innerspace.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—Through 7/23: *Harry and the Hendersons.* #2—Through 7/23: *The Secret of My Success.* #3—Through 7/23: *The Squeeze.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Jaws The Revenge; Benji the Hunted.* **WEST**—*The Witches of Eastwick; Harry and the Hendersons.*

628. RIVERHEAD—SUFFOLK—(727-3133). Through 7/23: *Predator.* Beg. 7/24: *The Untouchables.*

629. ROCKY POINT—DRIVE-IN—(744-8900). Through 7/23: *Spaceballs; Star Trek IV: The Voyage Home.* Beg. 7/24: *Superman IV.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 7/23: *Personal Services.* Beg. 7/24: *Padre Nuestro.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—Through 7/23: *Spaceballs.* Beg. 7/24: *Superman IV.* #2—Through 7/21: *The Witches of Eastwick.* Beg. 7/22: *Summer School.* #3—*Jaws The Revenge.*

632. SHIRLEY—DRIVE-IN—(281-5444). Through 7/23: *Revenge of the Nerds II.* Beg. 7/24: *Superman IV.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Snow White and the Seven Dwarfs.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Jaws The Revenge.* #2—Through 7/23: *Innerspace.* Beg. 7/24: *Superman IV.* #3—Through 7/21: *Dragnet.* Beg. 7/22: *Summer School.* #4—*Adventures in Babysitting.* #5—*The Witches of Eastwick.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Jaws The Revenge.* #2—*Spaceballs.* #3—*Adventures in Babysitting.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Beverly Hills Cop II; Snow White and the Seven Dwarfs.* #2—*RoboCop; Benji the Hunted.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Spaceballs.* #2—*Full Metal Jacket.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Jaws The Revenge.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Full Metal Jacket.* #2—*Roxanne.*

701. BEDFORD VILLAGE—CINEMA 22—(234-9577). Through 7/21: *The Untouchables.* Beg. 7/22: *Summer School.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Dragnet.* #2—Through 7/23: *Roxanne.* Beg. 7/24: *La Bamba.* #3—*Full Metal Jacket.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*RoboCop.* #2—Through 7/23: *Roxanne.* Beg. 7/24: *La Bamba.*

704. HARRISON—CINEMA—(835-5952). Through 7/23: *Beverly Hills Cop II.*

705. HARTSDALE—CINEMA—(428-2200). #1—Through 7/21: *Beverly Hills Cop II.* Beg. 7/22: *Summer School.* #2—*Innerspace.* #3—*Jaws The Revenge.* #4—*Dragnet.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—Through 7/21: *The Untouchables.* Beg. 7/22: *Summer School.* #2—*Full Metal Jacket.* #3—*RoboCop.* #4—*Spaceballs.* #5—*Innerspace.* #6—*Revenge of the Nerds II.* #7—*Adventures in Babysitting.* #8—*Jaws The Revenge.* #9—*The Witches of Eastwick; Snow White and the Seven Dwarfs.* #10—Through 7/23: *Roxanne; Dragnet.* Beg. 7/24: *La Bamba.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *The Witches of Eastwick.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Roxanne.* #2—*Revenge of the Nerds II.* #3—*Innerspace.* #4—*Adventures in Babysitting.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*RoboCop.* #2—*Adventures in Babysitting.* #3—*Revenge of the Nerds II.* #4—*Jaws The Revenge.* #5—Through 7/23: *The Untouchables.* Beg. 7/24: *La Bamba.* #6—*Snow White and the Seven Dwarfs.* #7—*Benji the Hunted.*

710. MOUNT VERNON—PARKWAY—(664-3311). Through 7/23: *Hollywood Shuffle.* Beg. 7/24: *Dragnet.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Jaws The Revenge.* #2—*Revenge of the Nerds II.*

712. NEW ROCHELLE—TOWN—(632-9700). *Spaceballs.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Dragnet.* #2—*Innerspace; Snow White and the Seven Dwarfs.* #3—*Jaws The Revenge.*

714. PEEKSKILL—BEACH—(737-6262). #1—*The Witches of Eastwick.* #2—*Spaceballs.* #3—*Full Metal Jacket.* #4—*RoboCop.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Revenge of the Nerds II.* #2—*Innerspace.* #3—Through 7/21: *The Untouchables.* Beg. 7/22: *Summer School.* #4—*Adventures in Babysitting.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Jaws The Revenge.*

718. RYE—RYE RIDGE—(939-8177). #1—Through 7/21: *Dragnet.* Beg. 7/22: *Summer School.* #2—*Jaws The Revenge.*

719. SCARSDALE—FINE ARTS—(723-6699). *Full Metal Jacket.*

720. SCARSDALE—PLAZA—(725-0078). Program unavailable.

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*The Untouchables.* #2—*The Witches of Eastwick.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*The Untouchables.* #2—*Revenge of the Nerds II.* #3—*Adventures in Babysitting.* #4—*Spaceballs.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Beverly Hills Cop II; Snow White and the Seven Dwarfs.* #2—*The Witches of Eastwick; Benji the Hunted.* #3—*Jaws The Revenge.* #4—*Innerspace.* #5—Through 7/21: *Predator.* Beg. 7/22: *Summer School.* #6—*RoboCop.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Dragnet.* #2—Through 7/23: *Roxanne.* Beg. 7/24: *La Bamba.* #3—*Snow White and the Seven Dwarfs.* #4—*Jaws The Revenge.* #5—*The Witches of Eastwick.* #6—*Full Metal Jacket.* #7—*Spaceballs.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*RoboCop.* #2—Through 7/23: *Beverly Hills Cop II.* Beg. 7/24 (tent.): *The Untouchables.*

Rockland County

750. BLAUVELT—NYACK DRIVE-IN—(358-1844). Through 7/21: *Revenge of the Nerds II.* Beg. 7/22: *Summer School.*

751. MONSEY—ROCKLAND DRIVE-IN—(356-4040). *RoboCop; Three Amigos.*

752. NANUET—MALL—(623-6336). *The Witches of Eastwick.*

753. NANUET—MOVIES—(623-0211). #1—*Jaws The Revenge.* #2—*Roxanne.* #3—*Adventures in Babysitting.* #4—*Innerspace.* #5—*RoboCop.*

754. NANUET—ROUTE 59—(623-3355). *Full Metal Jacket.*

755. NEW CITY—TOWN—(634-5100). #1—Through 7/21: *Dragnet.* Beg. 7/22: *Summer School.* #2—*Jaws The Revenge.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*The Witches of Eastwick.* #2—*Revenge of the Nerds II.*

757. NYACK—CINEMA EAST—(358-6631). *Spaceballs.*

758. ORANGEBURG—303 DRIVE-IN—(359-2021). *Jaws The Revenge; The Allnighter.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Jaws The Revenge.* #2—*Revenge of the Nerds II.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Adventures in Babysitting.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *RoboCop.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Spaceballs.* #2—Through 7/23: *The Untouchables.* Beg. 7/24: *La Bamba.*

763. STONY POINT—9 W—(942-0303). Through 7/21: *The Untouchables.* Beg. 7/22: *Summer School.*

764. SUFFERN—LAFAYETTE—(357-6030). *Beverly Hills Cop II; Snow White and the Seven Dwarfs.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Jaws The Revenge.* #2—*Dragnet.*

801. DANBURY—CINE—(743-2200). #1—*The Witches of Eastwick.* #2—Through 7/21: *The Untouchables.* Beg. 7/22: *Summer School.* #3—*Spaceballs.*

802. DANBURY—CINEMA—(748-2923). #1—*Snow White and the Seven Dwarfs.* #2—*Innerspace.*

803. DANBURY—PALACE—(748-7496). #1—*Full Metal Jacket.* #2—Through 7/23: *Adventures in Babysitting.* Beg. 7/24: *Superman IV.* #3—*Revenge of the Nerds II.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Innerspace.* #2—*Revenge of the Nerds II.*

806. FAIRFIELD—COUNTY—(334-1411). *Full Metal Jacket.*

807. GREENWICH—CINEMA—(869-6030). #1—*Dragnet.* #2—*Roxanne.*

808. GREENWICH—PLAZA—(869-4030). #1—*The Witches of Eastwick.* #2—*Spaceballs.* #3—*Adventures in Babysitting.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*The Witches of Eastwick.* #2—*Full Metal Jacket.*

810. NORWALK—CINEMA—(838-4504). #1—*Revenge of the Nerds II.* #2—*RoboCop.*

811. NORWALK—NORWALK—(866-9202). *Jaws The Revenge.*

812. RIDGEFIELD—CINEMA—(438-3338). Through 7/23: *Beverly Hills Cop II; Snow White and the Seven Dwarfs.*

813. SOUTH NORWALK—SONO—(866-9202). 7/21–23: *The Bad Sleep Well.* 7/24–27: *Platoon; Lily Tomlin.* 7/28–30: *A Woman Is a Woman; La Chèvre.*

814. SPRINGDALE—STATE—(325-0250). Through 7/21: *The Secret of My Success; Benji the Hunted.* Beg. 7/22: *Beverly Hills Cop II.*

815. STAMFORD—AVON—(324-9205). #1—*RoboCop.* #2—*Revenge of the Nerds II.*

816. STAMFORD—CINEMA—(324-3100). #1—Through 7/23: *The Untouchables.* Beg. 7/24 (tent.): *Superman IV.* #2—*Innerspace.* #3—Through 7/21: *Beverly Hills Cop II.* Beg. 7/22: *Summer School.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Full Metal Jacket.* #2—*Snow White and the Seven Dwarfs.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Innerspace.* #2—*Jaws The Revenge.* #3—*Snow White and the Seven Dwarfs.* #4—Through 7/23: *The Witches of Eastwick.* Beg. 7/24: *Superman IV.* #5—Through 7/23: *Roxanne.* Beg. 7/24: *La Bamba.* #6—*Predator.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*The Untouchables.* #2—*The Witches of Eastwick.* #3—*Beverly Hills Cop II.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Dragnet.* #2—*Full Metal Jacket.* #3—(227-9619). *The Witches of Eastwick.* #4—(226-6666). Through 7/23: *Roxanne.* Beg. 7/24: *La Bamba.*

821. WESTPORT—POST—(227-0500). *The Untouchables.*

822. WILTON—CINEMA—(762-5678). *Adventures in Babysitting.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Innerspace.* #2—Through 7/21: *Dragnet.* Beg. 7/22: *Summer School.* #3—*Jaws The Revenge.* #4—Through 7/23: *Spaceballs.* Beg. 7/24: *Superman IV.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Dragnet; Benji the Hunted.* #2—Through 7/21: *The Untouchables.* Beg. 7/22: *Summer School.*

902. JERSEY CITY—STATE—(653-5200). #1—*Jaws The Revenge.* #2—*Snow White and the Seven Dwarfs.* #3—Through 7/23: *Full Metal Jacket.* Beg. 7/24: *La Bamba.* #4—*Revenge of the Nerds II.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Full Metal Jacket.* #2—*Jaws The Revenge.* #3—*Adventures in Babysitting.* #4—*Spaceballs.* #5—*Snow White and the Seven Dwarfs.* #6—*The Untouchables.* #7—*Roxanne.* #8—*Predator.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—Through 7/21: *Beverly Hills Cop II.* Beg. 7/22: *Summer School.* #2—*Revenge of the Nerds II.* #3—*Innerspace; Benji the Hunted.* #4—*The Witches of Eastwick.* #5—*Dragnet.* #6—*RoboCop.*

906. WEST NEW YORK—MAYFAIR—(865-2010). Through 7/23: *Beverly Hills Cop II; The Kindred.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). Through 7/23: *Dragnet.* Beg. 7/24: *La Bamba.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Beverly Hills Cop II.* #2—Through 7/23: *The Witches of Eastwick.* Beg. 7/24: *Superman IV.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Revenge of the Nerds II.*

914. LIVINGSTON—COLONY—(992-0800). *Snow White and the Seven Dwarfs.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Jaws The Revenge.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Adventures in Babysitting.* #2—*Dragnet.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Jaws The Revenge.* #2—*Spaceballs.* #3—*Adventures in Babysitting.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Innerspace.* #2—*RoboCop.* #3—*Snow White and the Seven Dwarfs.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Spaceballs.* #2—*RoboCop.* #3—*Adventures in Babysitting.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*The Witches of Eastwick.* #2—*Dragnet.* #3—Through 7/23: *The Untouchables.* Beg. 7/24: *La Bamba.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—Through 7/21: *Beverly Hills Cop II.* Beg. 7/22: *Summer School.* #2—*Predator.* #3—*Full Metal Jacket.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Snow White and the Seven Dwarfs.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Adventures in Babysitting.* #2—*Jaws The Revenge.*

932. ELIZABETH—ELMORA—(352-3483). Through 7/21: *The Untouchables.* Beg. 7/22: *Summer School.*

933. LINDEN—QUAD—(925-9787). #1—*Jaws The Revenge.* #2—*Revenge of the Nerds II.* #3—*RoboCop.* #4—*Snow White and the Seven Dwarfs.* #5—*Innerspace.*

934. UNION—FIVE POINTS—(964-3466). #1—*Innerspace.* #2—*The Witches of Eastwick.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Full Metal Jacket.*

936. UNION—UNION—(686-4373). #1—Through 7/21: *Beverly Hills Cop II.* Beg. 7/22: *Summer School.* #2—Through 7/23: *Spaceballs.* Beg. 7/24: *La Bamba.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Dragnet.* #2—*Snow White and the Seven Dwarfs.* #3—*Roxanne.*

938. WESTFIELD—TWIN—(654-4720). #1—*Innerspace.* #2—*RoboCop; Benji the Hunted.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—Through 7/21: *Predator.* Beg. 7/22: *Summer School.* #2—*Spaceballs.*

951. CLOSTER—CLOSTER—(768-8800). *RoboCop.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Spaceballs.* #2—*Adventures in Babysitting.* #3—*Innerspace.* #4—*Jaws The Revenge.*

953. EMERSON—TOWN—(261-1000). #1—*Full Metal Jacket.* #2—*Dragnet.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Snow White and the Seven Dwarfs.* #2—*Jaws The Revenge.*

955. FAIRVIEW—TWIN—(941-2424). #1—*The Untouchables.* #2—*Dragnet.*

956. FORT LEE—LINWOOD—(944-6900). #1—*The Witches of Eastwick.* #2—*Revenge of the Nerds II.*

957. FORT LEE—SHARON—(224-0202). Through 7/23: *Roxanne.* Beg. 7/24: *La Bamba.*

958. OAKLAND—TWIN—(337-4478). #1—Through 7/23: *Dragnet.* Beg. 7/24: *La Bamba.* #2—*The Witches of Eastwick.*

959. PARAMUS—CINEMA 35—(845-5070). *Jaws The Revenge.*

961. PARAMUS—BERGEN MALL—(845-4449). *Snow White and the Seven Dwarfs.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Spaceballs.* #2—*The Squeeze.* #3 and #4—*The Untouchables.* #5—*Beverly Hills Cop II.* #6—*Revenge of the Nerds II.* #7—*Full Metal Jacket.* #8—*Dragnet.* #9—*Roxanne.* #10—*The Witches of Eastwick.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Innerspace.* #2—*Adventures in Babysitting.* #3—*RoboCop.*

964. RAMSEY—CINEMA—(825-2090). *Spaceballs.*

965. RAMSEY—INTERSTATE—(327-0153). Program unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Beverly Hills Cop II; Benji the Hunted.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Adventures in Babysitting.* #2—*The Untouchables.* #3—Through 7/21: *Beverly Hills Cop II.* Beg. 7/22: *Summer School.* #4—Through 7/23: *Roxanne.* Beg. 7/24: *La Bamba.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Jaws The Revenge.* #2—Through 7/23: *Dragnet.* #3—*Snow White and the Seven Dwarfs.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Jaws The Revenge.* #2—*Snow White and the Seven Dwarfs.* #3—*The Believers; Benji the Hunted.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Jaws The Revenge.* #2—*Innerspace.* #3—*Spaceballs.*

971. WESTWOOD—PASCACK—(664-3200) #1—*Snow White and the Seven Dwarfs.* #2—*Revenge of the Nerds II.* #3—Through 7/23: *Roxanne.* Beg. 7/24: *La Bamba.* #4—*Adventures in Babysitting.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE	
G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ADVENTURES IN BABYSITTING—(1 hr. 37 min.; 1987) A comedy about a night of baby-sitting that has gone haywire. With Elisabeth Shue, Anthony Rapp, Keith Coogan, and Maia Brewton. Screenplay by David Simkins. Dir. Chris Columbus. PG-13. **5, 22, 36, 52, 84, 101, 103, 106, 112, 200, 202, 204, 206, 211, 214, 219, 220, 300, 304, 306, 307, 309, 313, 404, 406, 504, 505, 508, 510, 512, 516, 517, 530, 601, 606, 608, 610, 618, 621, 625, 634, 635, 706, 708, 709, 715, 722, 753, 760, 803, 808, 822, 903, 916, 917, 919, 931, 952, 963, 967, 971**

LA BAMBA—(1 hr. 46 min.; 1987) The true story of Ritchie Valens, the seventeen-year-old Chicano pop musician who died in a plane crash (the same one that killed Buddy Holly and the Big Bopper) only months after achieving stardom with three No. 1 hits, including the title song. With Esai Morales, Rosana DeSoto, Elizabeth Peña, Joe Pantoliano, and Lou Diamond Phillips. Original music by Carlos Santana and Miles Goodman. Written and directed by Luis Valdez. PG-13. **3, 36, 48, 68, 69, 88, 92, 101, 103, 111, 112, 200, 209, 218, 219, 221, 222, 300, 303, 304, 306, 312, 313, 401, 406, 500, 503, 510, 517, 520, 527, 530, 532, 600, 604, 606, 608, 610, 612, 625, 702, 703, 706, 709, 724, 762, 818, 820, 902, 910, 920, 936, 957, 958, 967, 971**

THE BELIEVERS—(1 hr. 54 min.; 1987) When John Schlesinger tries to get down and dirty, he becomes hateful. The director of *Billy Liar, Midnight Cowboy,* and *Sunday Bloody Sunday* brings less skill to such routine genre assignments as *Marathon Man* and *The Believers* than a hack director who really believes in what he's doing. *The Believers* is overwrought, tired nonsense about blood cults in Manhattan—fathers who have succumbed to black magic and make sacrifices of their young sons, etc. The movie hypocritically makes a great show of being disgusted by the bloody rites that it has manufactured for our entertainment. Martin Sheen, a psychotherapist who tries to get to the bottom of things, spends a great deal of time running up and down stairs, and Helen Shaver, after a few good moments, winds up writhing on the floor with beetles or scorpions, or whatever they are, coming out of a hole in her cheek. With Harris Yulin and Robert Loggia. (6/22/87) R. **33, 48, 530, 531, 620, 969**

BEVERLY HILLS COP II—(1 hr. 43 min.; 1987) A sickeningly trashy sequel. The material no longer has the pleasantly exploratory, shambling tempo that Martin Brest, director of the original, gave it. The opportunistic producers Don Simpson and Jerry Bruckheimer hired the excruciatingly pragmatic Tony Scott, who did *Top Gun* for them, and Scott has produced a slam-bang, rock-video piece of filmmaking. Things keep moving so fast that in the action sequences, all you take in is the whirring speed. Sexual attitudes are stupidly, brazenly retrograde: Women are either bitches or twitches. Though Eddie Murphy is still funny, it's impossible to think of his street-smart Detroit cop, Axel Foley, as an outsider; Murphy's the star, the gravy train, and everyone in the movie treats him as a king. There's nothing left for him to discover as an actor but further proofs of his own greatness. With Judge Reinhold and John Ashton, repeating their roles as cops, and the repellent Brigitte Nielsen. (6/1/87) R. **3, 32, 67, 87, 90, 101, 108, 112, 201, 210, 211, 216, 217, 314, 405, 501, 512, 513, 515, 517, 524, 530, 533, 601, 606, 608, 613, 625, 636, 704, 705, 723, 725, 764, 812, 814, 816, 819, 904, 906, 911, 921, 936, 962, 966, 967**

DEVIL IN THE FLESH—(1 hr. 50 min.; 1986) In Italian, Eng. subtitles. In the never-never land of serious erotic cinema, this earnest picture from Italy, directed by Marco Bellocchio, has more substance than the recent lard-brained *Betty Blue,* less than the talky *Last Tango in Paris.* Bellocchio, the last 19th-century anarchist, raises his rampant sword against all the forces of "repression"—the church, the state, the bourgeoisie; psychoanalysis; mom and dad. His weapon in this holy war? A student and a beautiful, possibly insane young woman fornicating in an empty Rome apartment. The movie is an allegory of passion as revolt, with madness standing in as the symbol of extreme freedom. Starring Federico Pitzalis, a slender, darkly handsome young man, who is completely unformed as an actor, and the very naked Maruschka Detmers, who is laughingly sensual, viperish, unhinged, and dangerous. Based on the same Raymond Radiguet novel that inspired the 1947 movie, starring Micheline Presle and Gérard Philipe. (6/8/87) X. **11**

DRAGNET—(1 hr. 50 min.; 1987) Jowly and contemptuous, with a Nixonish nose and a perfectly barbered brush cut, Dan Aykroyd is amazingly good as Joe Friday's nephew in this elaborate parody of the old TV cop show. Aykroyd gets more than Jack Webb's mannerisms, he gets his soul; the staccato narration, delivered with phenomenal diction, catches perfectly the officious overexplicitness, the unasked-for bursts of civic pride, the pathetic reliance on "facts." Friday is a real creation, not just a retread. As long as Aykroyd is narrating, the movie is very funny. Alas, there is a huge, noisy, but feeble picture around him, in which Tom Hanks just barely hangs on as a more contemporary cop, and the usual depressing assortment of summer-season car chases fills out a stupid story. Good cameos from Christopher Plummer as an unctuous minister and Dabney Coleman as a lisping, Hefnerish erotica king. Written by Aykroyd, Alan Zweibel, and Tom Mankiewicz. Dir. Mankiewicz. (7/13/87) PG-13. **10, 37, 46, 60, 65, 85, 112, 200, 215, 219, 221, 223, 302, 312, 314, 403, 406, 501, 504, 510, 511, 513, 515, 527, 530, 606, 608, 611, 618, 625, 634, 702, 705, 706, 710, 713, 718, 724, 755, 800, 807, 820, 900, 901, 904, 910, 916, 920, 937, 953, 955, 958, 962, 968**

EAT THE PEACH—(1 hr. 38 min.; 1986) An Irish comedy about two small-town losers who attract media attention with a daredevil scheme inspired by the feats of Elvis Presley in the film *Roustabout.* Screenplay by Peter Ormrod and John Kelleher. Dir. Ormrod. **45**

FULL METAL JACKET—(1 hr. 56 min.; 1987) Stanley Kubrick's Vietnam movie is a structurally bizarre absurdist comedy of death. In the 45-minute training-camp prologue, young Marine recruits are relentlessly brutalized by an insane drill instructor, Gunnery Sergeant Hartman (Lee Ermey). When one of the recruits, the hapless Pyle (Vincent D'Onofrio), becomes the perfect product of Hartman's training—a demented murderer—we realize that the sequence is a gigantic sick joke. A mood of nihilistic farce takes hold, aimless and punishing. Matthew Modine's Joker, the only character to survive into the rest of the movie, wanders from Da Nang to Hue during the 1968 Tet Offensive, and Kubrick gives us a dozen or more fragments of the great tragedy, but with the meanings and responses contemptuously cut off. Finally, in his beautiful movie-set Hue, Kubrick pulls himself together and stages a lucid and terrifying skirmish in which the men of the platoon are picked off by a lone sniper. But even this sequence leads to another joke—a big laugh on the futility of the killing machine so carefully built by men like Hartman. The movie is large-scale and audacious, but it has a malicious and impotent spirit. With Adam Baldwin, Dorian Harewood, and Arliss Howard. Written by Kubrick, Michael Herr, and Gustav Hasford, adapting Hasford's novel *The Short-Timers.* (7/13/87) R. **6, 31, 51, 66, 82, 109, 111, 112, 200, 203, 213, 218, 220, 302, 304, 309, 406, 505, 514, 518, 523, 527, 530, 602, 606, 608, 612, 625, 637, 700, 702, 706, 714, 719, 724, 754, 803, 806, 809, 817, 820, 902, 903, 921, 935, 953, 962**

GOOD MORNING, BABYLON—(1 hr. 55 min.; 1987) Reviewed in this issue. PG-13. **54**

LA GRAN FIESTA—(1 hr. 40 min.; 1987) In Spanish and English, Eng. subtitles. A film from Puerto Rico, set in 1942, concerning sexual and political intrigue at a grand formal ball, the last to be held at an exclusive Old San Juan social club. With Daniel Lugo, Miguel-ángel Suárez, Luis Prendes, Raúl Dávila, Raul Julia, and E. G. Marshall. Screenplay by Ana Lydia Vega and Marcos Zurinaga. Dir. Zurinaga. **81**

★ **HOLLYWOOD SHUFFLE**—(1 hr. 22 min.; 1987) Slapdash, unevenly written and performed, but wildly funny. Robert Townsend, a young black actor dissatisfied with the roles he was getting in Hollywood, wrote, directed, and stars in this exhilarating blast of anger and disgust. Townsend plays Bobby Taylor, a mild, sweet young actor who is trying for a role as a pimp. Bobby's heart isn't in it, but it's the only game in town. At auditions, the astonishingly rude white producers, directors, and writers of black films keep demanding that the actors be more, y'know, *black,* more *street.* So the actors turn themselves into a bizarre new kind of Uncle Tom, snarling and grabbing at their crotches. Disgusted, Bobby withdraws into reveries, dreaming of a whole movie culture of black films, from *Rambro: First Young Blood* to *King Lear,* with himself playing the heroes. The movie has its parched, earnest side, and the production is schlocky-looking, but it makes you laugh pretty much all the way through. (4/6/87) R. **11, 33, 710**

★ **INNERSPACE**—(1 hr. 58 min.; 1987) Completely amiable summer-season toy from the House of Spielberg, directed by Joe Dante. Dennis Quaid, as a swashbuckling former Navy pilot miniaturized in a scientific experiment, winds up, through complications too laborious to mention, inside the body of Martin Short, a hypochondriacal Safeway clerk. From inside, riding his tiny command module, Quaid can see what Short sees. Since Short is being chased by a group of thugs, he needs help, and Quaid teaches him how to act tough. Short literally listens to an inner voice. The slapstick comedy is not always high-grade, and the movie jumps all over the place, without obeying any rules. Still, *Innerspace* is consistently funny. Starting out as a lame little hysteric who just wants to get by, Martin Short displays an engaging, cocky pride in his new courage. Meanwhile, inside Short's body, Quaid passes through colonic caverns and along undulating cardiac walls, sliding down perilous chasms into deep pools; he's assaulted by foul wastes, steaming and dangerous. The movie fulfills its implicit promise: It makes the Rhine journey down the gullet every bit as exciting as a voyage to Saturn. (7/20/87) PG. **10, 20, 33, 44, 68, 85, 100, 109, 110, 112, 206, 207, 210, 212, 219, 220, 222, 223, 300, 304, 306, 310, 313, 316, 406, 503, 509, 517, 520, 523, 530, 600, 606, 608, 616, 621, 625, 634, 705, 706, 708, 713, 715, 723, 753, 802, 805, 816, 818, 900, 904, 918, 933, 934, 938, 952, 963, 970**

JAWS THE REVENGE—(1 hr. 40 min.; 1987) The great white shark shows up unexpectedly in the Bahamas to haunt Lorraine Gary (now widowed). With Michael Caine, Lance Guest, and Mario Van Peebles. Screenplay by Michael de Guzman. Dir. Joseph Sargent. **24, 35, 62, 69, 85, 90, 92, 101, 103, 104, 106, 107, 108, 112, 207, 208, 210, 211, 215, 216, 217, 219, 220, 222, 300, 304, 305, 313, 316, 317, 318, 319, 321, 322, 404, 406, 504, 505, 509, 512, 516, 517, 519, 530, 532, 601, 604, 606, 608, 610, 611, 613, 616, 621, 625, 627, 631, 634, 635, 638, 705, 706, 709, 711, 713, 716, 718, 723, 724, 753, 755, 758, 759, 800, 811, 818, 900, 902, 903, 915, 917, 931, 933, 952, 954, 959, 968, 969, 970**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is by far the best thing in this deluxe French culture package—a rather dry, even academic, adaptation of Marcel Pagnol by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin (Daniel Auteuil), can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. After a while, the repetitively criss-crossed terrain of greed and innocence becomes tedious. César's mercenary lust is a calculating rather than an explosive passion, and Jean, who sees and learns nothing, becomes tiresome in his unending nobility. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). Handsome wide-screen color by cinematographer Bruno Nuytten. (7/20/87) PG. **49**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy (Anton Glanzelius) whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes—she has a mean right cross—but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 60, 81**

PING PONG—(1 hr. 35 min.; 1986) In English and Cantonese, Eng. subtitles. A comedy-thriller, set in London's Chinatown, about an Anglo-Chinese law clerk whose job it is to execute the complex will of a wealthy Chinese businessman. With Lucy Sheen and David Yip. Screenplay by Jerry Liu. Dir. Po Chih Leong. **4, 43**

PREDATOR—(1 hr. 46 min.; 1987) Arnold Schwarzenegger is Major "Dutch" Schaefer, who, on a mission in the Latin American jungle with his military unit, becomes the target of a lethal alien. With Carl Weathers. Dir. John McTiernan. R. **30, 66, 90, 100, 111, 112, 209, 211, 213, 218, 312, 502, 521, 529, 608, 620, 628, 723, 818, 903, 921, 950**

★ **PRICK UP YOUR EARS**—(1 hr. 51 min.; 1987) Despite serious problems, this "bio-pic" about English playwright Joe Orton (1933–67) is a vivid, funny, and horrifying movie. The great young English actor Gary Oldman plays Orton, a working-class boy from Leicester who fell in love at eighteen with Kenneth Halliwell (Alfred Molina), an older, better-educated man. The two men lived together for sixteen years in a classically terrible marriage. Halliwell, who had artistic ambitions of his own, passed on his education to Orton, who then went on to write the barbed, satirical plays (*Entertaining Mr. Sloane, Loot, What the Butler Saw*) that made his reputation as England's best comic playwright. Halliwell, meanwhile, grew jealous, and finally, in a fit of rage, bludgeoned Orton to death and killed himself. At its best, this frightening story has an Ortonesque insolence and spunk mixed with rueful tenderness: The irony is that Orton, nihilist and sexual adventurer, was a victim of his most domestic and conventional habits. Unfortunately, Alfred Molina gives a screeching, embarrassing performance, and the structural devices used to give the movie a tone of authenticity are laborious and unnecessary. With Vanessa Redgrave. Alan Bennett adapted John Lahr's book. Dir. Stephen Frears. (4/20/87) R. **11**

REVENGE OF THE NERDS II: NERDS IN PARADISE—(1 hr. 21 min.; 1987) The army of outcasts returns to find victory at a fraternity conference in Fort Lauderdale. With Robert Carradine, Anthony Edwards, Timothy Busfield, Andrew Cassese, and Curtis Armstrong. Screenplay by Dan Guntzelman and Steve Marshall. Dir. Joe Roth. PG-13. **7, 33, 47, 84, 100, 102, 106, 109, 111, 112, 204, 207, 214, 219, 222, 223, 300, 304, 306, 312, 313, 318, 406, 503, 505, 506, 509, 514, 517, 519, 523, 529, 532, 600, 604, 606, 608, 610, 611, 612, 618, 619, 621, 625, 632, 706, 708, 709, 711, 715, 722, 750, 756, 759, 803, 805, 810, 815, 902, 904, 912, 933, 956, 962, 971**

RITA, SUE AND BOB TOO—(1 hr. 35 min.; 1987) Two teenage girls in Yorkshire, driven home together by the father of a family for whom they've been babysitting, agree to his proposal that all three of them have sex: a comedy. With Michelle Holmes, Siobhan Finneran, and George Costigan. Screenplay by Andrea Dunbar. Dir. Alan Clarke. R. **54**

★ **RIVER'S EDGE**—(1 hr. 39 min.; 1987) Brilliant, but a mess. Screenwriter Neal Jimenez and director Tim Hunter have constructed a horrifying American myth (the more horrifying because it's based on an actual incident). In a small town, a teenage boy kills his girlfriend, leaving her body by the river. He then takes his friends—girls and boys—to see the corpse. In one way or another, the whole movie is about their lack of response. Hanging out together at school and around town, the kids are a bedraggled rat pack, frenetic yet depressed, worshipers of their own moth-eaten cult. Drugs, souped-up cars, crappy "Death Metal" rock—their preoccupations could be a haplessly demoralized parody of sixties culture. They've grown up in a vacuum of authority, without role models, and their amorality is so complete, it's appallingly funny. Watching the picture, you may be torn by conflicting moods of revulsion and sympathy. Starring the bizarre cartoon actor Crispin Glover as the gang leader, Keanu Reeves, Ione Skye Leitch, and, as an old biker, the inevitable Dennis Hopper. (5/18/87) R. **4, 623**

ROBOCOP—(1 hr. 43 min.; 1987) Reviewed in this issue. R. **24, 31, 50, 67, 85, 90, 91, 108, 109, 112, 200, 202, 207, 214, 216, 220, 222, 304, 305, 313, 315, 319, 321, 322, 402, 500, 505, 509, 512, 514, 526, 530, 606, 608, 611, 617, 636, 703, 706, 709, 714, 723, 725, 751, 753, 761, 810, 815, 904, 918, 919, 933, 938, 951, 963**

ROSA LUXEMBURG—(2 hr. 2 min.; 1986) In German and Polish, English subtitles. The great German actress Barbara Sukowa can be radiant, but when she puckers her small mouth, she becomes a Medusa image of harsh scornfulness—witchy, erotic, and menacing. Margarethe von Trotta's movie on Rosa Luxemburg (1870–1919), the great Polish-born revolutionary, is a rather stolid, chastening experience, but Sukowa is still exciting in the role. In front of a crowd, in the many meeting-hall sequences, she gets her voice up to an ironlike hardness; the cords in her neck stand out, and she looks defiantly around the room for signs of opposition, resistance, agreement. Only a woman, the movie implies, could become a master of Marxist theory, a brilliant orator and polemicist, and still love life as much as Rosa did. Von Trotta celebrates Rosa's temperament but smudges her historical role, protecting her from criticism or even question. In the end, the movie is hollow—a celebration of political vocation that refuses to acknowledge the possibility of failure. With Daniel Olbrychski. (6/1/87) **4, 81**

★ **ROXANNE**—(1 hr. 46 min.; 1987) What is this heroic protuberance? Sword, limb, member . . . *nose.* Steve Martin, who has the splendid proboscis, is the star, and Martin wrote the screenplay of this charmingly casual modern American version of Edmond Rostand's *Cyrano de Bergerac.* Rostand, writing in 1897, created an epic of nostalgia, a paean to a heroic age (the France of Louis XIV). He must have felt that life had diminished by the 1890s; Steve Martin knows that since then it has diminished a great deal more. Out goes the poetry and rhetoric. Cyrano, now called C. D. Bales, is not a dueling cavalier but a resourceful fire chief in a small northwestern ski resort. The material is now good-humored and silly rather than extravagant. Daryl Hannah, providing the comedy with a lyrical inspiration (as she did in *Splash*), is Roxanne, a young astronomer; strapping Rick Rossovich is a dumb jock who, too flustered to woo her, allows C.D. to speak in his place. The movie has an airy, buoyant mood, closer in tone (though not in quality) to the Shakespeare of *Midsummer Night's Dream* than to Rostand. And Martin, athlete, mime, clown, comic, has never been freer, looser, more inventive. The performance has moments worthy of Chaplin. With Shelley Duvall and Michael J. Pollard. Dir. Fred Schepisi. (6/15/87) PG-13. **5, 25, 41, 52, 200, 203, 213, 223, 302, 309, 401, 500, 503, 514, 520, 526, 527, 530, 600, 606, 608, 610, 612, 615, 625, 700, 702, 703, 706, 708, 724, 753, 807, 818, 820, 903, 937, 957, 962, 967, 971**

THE SEA AND POISON—(2 hr. 3 min.; 1986) In Japanese, Eng. subtitles. The story, based on actual incidents, of lethal surgical experiments performed on American POWs in Japan in 1945. With Eiji Okuda and Ken Watanabe. Screenplay by Kei Kumai, based on the novel by Shusaku Endo. Dir. Kumai. **1**

SPACEBALLS—(1 hr. 36 min.; 1987) When Mel Brooks makes one of his parodies, something earnest, obsessive, and unself-conscious has to be there in the original to get him going. In the case of this takeoff of the *Star Wars* series, the original material was kid-stuff-jokey to begin with, so Brooks can't find a way to be wild, vicious, or even naughty. Which is perhaps another way of saying that the great man may be tired at last. *Spaceballs* is tame, very tame. There's a good joke about an extremely large spaceship, and Daphne Zuniga as the outer-space Jewish princess has a startling moment when she sings "Nobody Knows the Trouble I've Seen" with Marian Anderson chest tones, but most of the movie is second-drawer stuff. (7/13/87) PG. **20, 64, 80, 101, 112, 203, 210, 212, 213, 219, 220, 302, 304, 305, 317, 401, 406, 504, 505, 509, 512, 517, 523, 525, 530, 532, 603, 606, 608, 610, 612, 616, 621, 622, 625, 629, 631, 635, 637, 706, 712, 714, 722, 724, 757, 762, 801, 808, 900, 903, 917, 919, 936, 950, 952, 962, 964, 970**

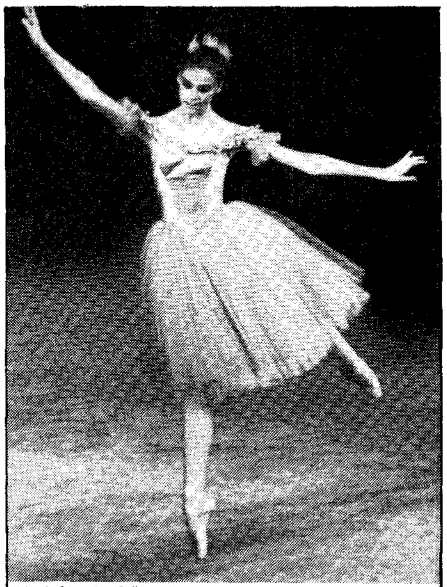
SUMMER SCHOOL—(1 hr. 38 min.; 1987) Mark Harmon plays a high-school gym coach who has to cancel his summer-vacation plans when he is assigned to teach remedial English to a group of failures: a comedy. With Kirstie Alley and Ken Olandt. Screenplay by Jeff Franklin; story by Franklin, Stuart Birnbaum, and David Dashev. Dir. Carl Reiner. PG-13. **33, 67, 87, 102, 109, 112, 210, 215, 217, 219, 220, 302, 314, 317, 406, 509, 510, 512, 516, 517, 530, 601, 606, 608, 610, 613, 621, 625, 631, 634, 701, 705, 706, 715, 718, 723, 750, 755, 763, 801, 816, 900, 901, 904, 921, 932, 936, 950, 967**

SUMMER NIGHT—(1 hr. 28 min.; 1986) In Italian, Eng. subtitles. In Lina Wertmüller's new comedy, Mariangela Melato stars as an eccentric billionairess who abducts a terrorist (who has been kidnapping her friends for ransom) and, to entertain her whims, orders him bound in chains and a leather mask. With Michele Placido. **11**

SUPERMAN IV: THE QUEST FOR PEACE—(1 hr. 30 min.; 1987) The Man of Steel, trying to rid the world of nuclear armaments, must face Nuclear Man, a creation of the evil Lex Luthor. With Christopher Reeve, Gene Hackman, Margot Kidder, Jackie Cooper, and Marc McClure in their original roles; also featuring Mariel Hemingway, Jon Cryer, and Mark Pillow. Screenplay by Lawrence Konner and Mark Rosenthal; story by Konner, Rosenthal, and Reeve. Dir. Sidney J. Furie. PG. **7, 33, 66, 100, 101, 110, 111, 204, 206, 207, 208, 210, 212, 219, 220, 223, 300, 304, 312, 316, 406, 506, 514, 517, 527, 532, 610, 621, 625, 629, 631, 632, 634, 803, 816, 818, 900, 911**

TAMPOPO—(1 hr. 57 min.; 1986) In Japanese, Eng. subtitles. A farce about the owner of a cheap noodle restaurant on the outskirts of Tokyo and her search for the ultimate noodle recipe. Written and directed by Juzo Itami. **82**

★ **THE UNTOUCHABLES**—(2 hr.; 1987) Eliot Ness (Kevin Costner), America's virtuous Fed, is the hero, but the most exciting thing in the movie is Al Capone—a dream of a Chicago gangster brought to life by Robert



School of American Ballet student performance: Merrill Ashley. Copyright:Martha Swope, 1967.

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WHERE THE FUTURE IS
AN OPEN BOOK

De Niro in his wittiest performance in years. Expansive and happy, Capone the bootlegger knows he's popular in Prohibition Chicago as the man who brings the goods. He's become a sententious thug, titillating the journalists, pols, and society types who gather to pay him tribute, with hints of viciousness. Ness, by contrast, is a proper young Treasury officer speaking in wooden sentences, and David Mamet (screenwriter) and Brian De Palma (director) haven't figured out a way to make *him* come alive. *The Untouchables* is a celebration of law enforcement as American spectacle. It's a broadly entertaining, visually exciting work, with extraordinary set pieces assembled by De Palma, but it's not a complexly imagined, or even particularly interesting, movie. With Sean Connery, as a tough Irish street cop who teaches Ness the facts of life, Andy Garcia, and Charles Martin Smith. (6/8/87) R. **24, 34, 36, 62, 68, 85, 90, 102, 108, 112, 200, 208, 214, 216, 217, 219, 301, 307, 311, 315, 401, 406, 505, 509, 510, 512, 516, 517, 530, 606, 608, 610, 615, 616, 621, 625, 628, 701, 706, 709, 715, 721, 722, 725, 762, 763, 801, 816, 819, 821, 901, 903, 920, 932, 955, 962, 967**

THE WHISTLE BLOWER—(1 hr. 40 min.; 1987) Intrigue, adultery, and disillusionment among career agents in British intelligence. With Michael Caine, Nigel Havers, James Fox, Felicity Dean, Gordon Jackson, and John Gielgud. Screenplay by Julian Bond, based on a novel by John Hale. Dir. Simon Langton. PG. **63**

WISH YOU WERE HERE—(1 hr. 32 min.; 1987) A British romantic comedy, set in the early 1950s, about an eccentric young woman who rebels against her strait-laced family by having an affair with her father's drinking buddy. With Emily Lloyd and Tom Bell. Written and directed by David Leland. R. **81**

THE WITCHES OF EASTWICK—(2 hr. 1 min.; 1987) Obstreperous, waggish, but all in all, rather boring. Jack Nicholson, in one of his extroverted, Kabuki performances—all forehead, eyebrows, rump, and teeth—is the wealthy New Yorker Van Horne, who takes up residence in the quiet New England town of Eastwick and proceeds to seduce three hungry ladies: the sculptor Alexandra (Cher), repressed Jane (Susan Sarandon), who plays the cello, and the endlessly fecund mom Sukie (Michelle Pfeiffer). Van Horne, a brash, insinuating seducer, is a devil—in fact, he's *the* Devil, and the witches are a welcoming coven. Michael Cristofer's adaptation of John Updike's sly and funny novel doesn't seem to be about anything at all. Most of it isn't even clear on the plot level, and the style of director George Miller is all over the place. The movie begins as a three-women-in-the-kitchen sitcom, then *passes into a fantasia, a cross between* Fellini *and a* Jack Nicholson home movie. Miller has no trouble making things look unreal, but his visual panache is overblown and undistinguished. With Veronica Cartwright. (6/22/87) R. **7, 21, 33, 53, 61, 85, 110, 112, 204, 210, 214, 218, 219, 300, 301, 312, 318, 405, 503, 505, 506, 517, 523, 525, 528, 530, 603, 606, 608, 610, 625, 627, 631, 634, 706, 707, 714, 721, 723, 724, 752, 756, 801, 808, 809, 818, 819, 820, 904, 911, 920, 934, 956, 958, 962**

WITHNAIL AND I—*(1 hr. 45 min.; 1986) A comedy, set in* England in the late sixties, about the debauched adventures of two struggling actors. With Paul McGann, Richard E. Grant, and Richard Griffiths. Written and directed by Bruce Robinson. R. **43**

REVIVALS

THE CABINET OF DR. CALIGARI—(1 hr. 9 min.; 1919) The famous German Expressionist nightmare film in *which the distorted perspectives and tilted sets reflect* the worldview of a homicidal madman. It can be great fun if seen in the right mood of tolerance. Starring Werner Krauss and the young Conrad Veidt. Dir. Robert Wiene. **1**

LA CHEVRE—(1 hr. 31 min.; 1981) In French, Eng. subtitles. A very funny farce written and directed by Francis Veber. When a hard-nosed detective (Gérard Depardieu) fails to find a kidnapped heiress, her father sends out his accountant (Pierre Richard)—a man who, like the heiress, has unfathomable, terrifying bad luck—hoping that he will lead them through the same chain of misadventures to the lost girl. Richard is a refreshingly unpretentious comic hero. **813**

GENTLEMEN PREFER BLONDES—(1 hr. 31 min.; 1953) Marilyn Monroe plays eyelash-batting Lorelei Lee, the girl with a calculating machine for a heart. Though it's no equal in wit or poignancy, Anita Loos loved this version of her novel about two friends—one out for a rich husband, the other (Jane Russell) for true love—and the suckers, playboys, and clowns they make short work of. The two women deliver the songs with spirit and act with the confidence of two tanks. A very enjoyable movie. Dir. Howard Hawks. **83**

THE LADY VANISHES (1938)—(1 hr. 37 min.) One of Alfred Hitchcock's most enjoyable masterpieces, starring Dame May Whitty as the nice old lady who disappears during a train ride, and Margaret Lockwood and Michael Redgrave as fellow passengers who are determined to find her. Soon after the film was released, David O. Selznick signed Hitchcock to direct in Hollywood. **8**

METROPOLIS—(2 hr.; 1926) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. **1**

NIAGARA—(1 hr. 29 min.; 1953) Marilyn Monroe at her lushest dominates this steamy melodrama of sex and murder, amusingly set in America's *happy-honeymoon* heaven. The pace is poky and the writing clichéd, but Monroe's performance as the greedy temptress, plus an exciting sequence at the falls, makes this movie reasonably enjoyable. In appropriately lurid color. Dir. Henry Hathaway. **83**

THE NIGHT OF THE HUNTER—(1 hr. 33 min.; 1955) Charles Laughton directed this odd, haunting film about two children pursued by a murderer in the rural South. Robert Mitchum brings his creepy charm to the role of the religion-obsessed killer; Shelley Winters is, typically, *his* victim. **8**

SNOW WHITE AND THE SEVEN DWARFS—(1 hr. 23 min.; 1937) Walt Disney's classic version of the Grimm *fairy tale—the first full-length animated feature—is* now celebrating its 50th anniversary. David Hand was supervising director. G. **20, 37, 40, 42, 87, 101, 106, 112, 200, 204, 206, 209, 214, 218, 219, 220, 221, 222, 300, 304, 306, 310, 313, 401, 406, 500, 504, 506, 507, 508, 511, 517, 523, 530, 533, 606, 609, 610, 611, 612, 618, 621, 625, 633, 636, 706, 709, 713, 723, 724, 764, 802, 812, 817, 818, 902, 903, 914, 918, 930, 933, 937, 954, 961, 968, 969, 971**

STRAW DOGS—(1 hr. 53 min.; 1971) A Sam Peckinpah Western transposed into a rural British setting, starring Dustin Hoffman as an American mathematician married to a local sexpot (Susan George). The film is manipulative in a reprehensible way, giving rationale to the audience's bloodlust as poor little Hoffman exterminates a bunch of vicious hoodlums. Still, the film is well acted, cleverly shot, and stirringly scored, with many inspired Peckinpah touches. **8**

THAT OBSCURE OBJECT OF DESIRE—(1 hr. 40 min.; 1977) In French, Eng. subtitles. A funny, charming, playfully mysterious comedy that comments on the precarious state of the world. A bourgeois gentleman in Spain pursues an elusive, tantalizing woman (played by two actresses interchangeably—you have to see the picture to get the joke). With Fernando Rey, Carole Bouquet, and Angela Molina. Dir. Luis Buñuel. **9**

THE 39 STEPS (1935)—(1 hr. 21 min.) The first and still by far the best version, loosely adapted by Alfred Hitchcock from John Buchan's novel. A witty, wry, romantic, exquisitely paced suspense story, with superb performances by Robert Donat and Madeleine Carroll. **8**

28 UP—(2 hr. 16 min.; 1984) A notable instance of documentary invention by Michael Apted. Fourteen seven-year-old English children were filmed in 1963 for a Granada Television short entitled *7 Up*, and then filmed again in seven-year intervals for the next twenty years. Seeing the subjects at 28, married and with children, one is at first relieved—they've come through—then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. **2**

THE WILD BUNCH—(2 hr. 23 min.; 1969) One of Sam Peckinpah's best: brutal, sentimental, violent, woman-hating, macho, absurd—and despite all those things, a *technically accomplished Western with moments of* intense feeling. William Holden is fine as the leader of a gang of old-style outlaws becoming obsolete in the America of 1913, and there is an unusually strong supporting cast, headed by Robert Ryan. **8**

THEATER
LISTINGS

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BROADWAY

Now Playing

BIG RIVER—Musical based on Mark Twain's classic, *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; opened 4/25/85. Featured in the cast are Jon Ehrlich, George Merritt, Susan Browning, Franz Jones, Roger Bart, Andi Henig, Jennifer Leigh Warren, Trey Wison, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $36 to $45; Fri. and Sat. at 8, $38.50 to $47.50; Wed. at 2, $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ● ●

BROADWAY BOUND—Linda Lavin, John Randolph, Evan Handler, Philip Sterling, Phyllis Newman, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, $27.50 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall are the latest co-stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, music is by Jerry Herman, direction is by Arthur Laurents, and it opened 8/21/83. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats are $10. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may last forever and *should* last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett, lyrics by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach; directed by Carole Rothman. Featured in the cast are Rosemary Murphy, Annette Bening, Timothy Daly, Heather Mac Rae, Addison Powell, Jonas Abry, Ronald Guttman, Jean De Baer, and Angela Goethals. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square Theatre,** 1633 Broadway (239-6200). 2 hr. 20 min. All major credit cards. **IRLS**

THE COMEDY OF ERRORS—A version of Shakespeare's comedy, with the Flying Karamazov Brothers and Robert Woodruff, and a prologue by Avner the Eccentric, featuring all of the above, plus Sophie HAyden, Wendy Parkman, Gina Leischman and Vaudeville Nouveau. Enjoy the mirthful capers of this merry troupe of clowns who triumphantly sweep away all vestiges of sense. Robert Woodruff has directed skillfully. Tue. through Thu. at 8, Sat. at 2, Sun. at 7:30, $25; Fri. and Sat. at 8, Sun. at 3; $30; now extended through 7/26. **Vivian Beaumont Theater** at Lincoln Center, 150 West 65th Street (239-6277). 2 hr. 10 min. All major credit cards. **IRLS**

DREAMGIRLS—The musical returns, directed and choreographed by Michael Bennett, with book and lyrics by Tom Eyen, and music by Henry Krieger. Featured in the cast are Susan Beaubian, Arnetia Walker, Alisa Gyse, Lillias White (who commendably sings a show-stopper), Weyman Thompson, Roy L. Jones, Herbert L. Rawlings, Jr. (who sings, dances, and acts with heart and soul and body, and humor and pathos to spare), and Kevyn Morrow. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $45; through 8/2. **Ambassador Theatre,** 215 West 49th Street (239-6200). 2 hr. 10 min. All major credit cards.

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thu. at 8, $10 to $32; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $35; Wed. at 2, $8 to $27.50. **46th Street Theatre,** 226 West 46th Street (246-0102). 2 hr. 35 min. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

I'M NOT RAPPAPORT—Jack Klugman, Ossie Davis, and Christine Estabrook are now the stars of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Daniel Ziskie, Richard E. Council, Josh Pais, and Jane Fleiss; opened 11/19/85. Tue. through Thu. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S *THE WORLD ACCORDING TO ME*—"One of the world's most famous stand-up comedians" in an uproariously funny show, focusing on a myriad of subjects; opened 12/22/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theatre,** 256 West 47th Street (719-4098). 2 hr. All major credit cards. **IRLS**

LES LIAISONS DANGEREUSES—A Royal Shakespeare Company cast performs Christopher Hampton's drama, based on the French romantic novel by Choderlos de Laclos, dealing with a marquise and a vicomte, accomplices in a game of sexual corruption, deceit, and betrayal, set in France just before the Revolution; directed by Howard Davies. Featured in the cast are Alan Rickman, Lindsay Duncan, Beatie Edney, Kristin Milward, Suzanne Burden, Hilton McRae, Jean Anderson, Cissy Collins, Barry Heins, and Hugh Simon. Tue. through Sat. at 8, $30 to $40; Sat. at 2, Sun. at 3;, $25 to $35; Wed. at 2, $20 to $30. **Music Box Theatre,** 239 West 45th Street (239-6200). 3 hr. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, Eric Huton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Frances Ruffelle, Randy Graff, Leo Burmeseter, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; $30 to $47.50. 200 tickets at $16 are available Mon. through Thu. when valid student I.D.'s are shown at box office. **Broadway Theatre,** Broadway at 53rd Street (239-6200). 3 hr. 15 min. All major credit cards. **IRLS**

MUSICAL COMEDY MURDERS OF 1940—John Bishop's witty whodunit, with jokes that come thick and fast, and sometimes rise to sublime imbecility. A backers' audition at a Westchester estate for a new Broadway musical comedy is the setting. Best of all is the casting, featuring Richard Seff, Avril Gentles, Michael Ayr, Lily Knight, Pamela Dunlap, Sasha von Schoeler, Dorothy Cantwell, Bill Fagerbakke, Kelly Connell, all in prime form. Mon. through Sat. at 8, Sat. at 2, $15 to $37.50; Wed. at 2; $15 to $32.50. **Longacre Theatre,** 220 West 48th Street (239-6200). 2 hr. All major credit cards. **IRLS**

THE NERD—Mark Hamill, Robert Joy, and Peter Riegert star in Larry Shue's comedy about an architect and his difficulties with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Debra Engle, Peggy Cosgrave, Wayne Tippit, and Timmy Geissler. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $6 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $6 to $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 15 min. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue, devised by Kenneth Tynan. Material contributors were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

PYGMALION—Peter O'Toole, Amanda Plummer, Lionel Jeffries, Joyce Redman, Dora Bryan, and John Mills are the stars of a revival of George Bernard Shaw's classic comedy about a professor who wagers that he can transform a cockney flower girl into a gentlewoman who could pass for a duchess within six months; directed by Val May. Featured in the cast are Mary Peach, Osmund Bullock, and Kirstie Pooley. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $42.50; Wed. at 2, $27.50 to $37.50; through 8/9. **Plymouth Theatre,** 236 West 45th Street (239-6200). 3 hr. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are the stars of the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe. The plot centers on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

OFF BROADWAY

THE ADVENTURES OF ULTRA VINYL—A sci-fi play by Amber Chase, complete with rock music and lyrics, by different composers and lyricists,telling of mysterious aliens and their contact with earth. Wed. through Sat. at 7:30, Sun. at 5; $15; through 9/13. **Henry Street Playhouse,** 466 Grand Street (307-7171).

BEDROOM FARCE—A revival of Alan Ayckbourn's contemporary comedy about love and/or passion, with four couples in three bedrooms. Featured in the cast are Brooke Palance (Jack's daughter) and Michael Wilding (Elizabeth Taylor's son), who are married in real life and are playing a married couple in this; Michael Tolan, Mary Doyle, and David Bulasky, MacCrowell, Pamela Moller, and Jane Myers; directed by Caymichael Patten. Wed. through Sun. at 8; $10; through 7/26. **Interart Theatre,** 549 West 52nd Street (246-1050).

BEIRUT—Alan Bowne's play is set in New York's Lower East Side in the near future; directed by Jimmy Bohr. With Michael David Morrison, Laura San Giacomo, and Terry Rabine. Mon. through Thu. at 8:30, Fri. and Sat. at 7:30 and 9:30; $20. **West Side Arts Theatre,** 407 West 43rd Street (541-8394).

BUNKER REVERIES—Sheila MacRae, Anthony Heald, Ralph Waite,and Philip Bosco star; Bosco as a disgraced former Attorney General, still living in Washington, D.C., fighting to salvage his dignity in the face of troubles with his mistress (Patricia Elliott), his family, and his country; directed by Allan Carlsen. Featured in the cast are Debra Cole and Kristin Griffith. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; $18 to $27; through 8/23. **Roundabout Theatre,** 100 East 17th Street (420-1360).

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered, traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Daniel Gerroll, Reed Birney, Bill Buell, Mary Dierson, Patrick O'Connell, and Robinson Dean. Tue. through Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3; $23 to $30; through 8/23. **Promenade Theatre,** Broadway and 76th Street (580-1313).

THE DIARY OF BLACK MEN—A play addressing the controversial issue of black male/female relationships. 8/8 and 15, at 7 and 10:30; 8/9 and 16, at 3 and 7; 8/14 at 8; $19.50 to $27.50. **Town Hall Theatre,** 123 West 43rd Street (997-1003).

DRIVING MISS DAISY—The return of Alfred Uhry's interesting play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured is the original cast, with Dana Ivey, Morgan Freeman, and Ray Gill. From 7/24, Mon. through Fri. at 8, Sat. at 7, Wed. and Sat. at 2; $17.50 to $24.50. **John Houseman Theatre,** 450 West 42nd Street (564-8038).

EDUCATING RITA—Milo O'Shea stars in Willy Russell's comedy, which is yet another charming variation on the Pygmalion theme, going George Bernard Shaw one twist better in having the creation help re-create her creator. It's about an alcoholic professor involved with an ambitious hairdresser (Kitty Sullivan), and is directed by Jeff Perry. Tue. through Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7; $20 and $25. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade. Tue through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan St. (674-3838). ● ●

FUNNY FEET—A revue with comedy, music (ranging from Rachmaninoff and Handel to Samuel Barber to Broadway, pop, and Motown), and dancing, directed and choreographed by Bob Bowyer, featuring a cast of ten who portray over twenty dancing characters, some human, some not. Wed. through Sat. and Mon. at 8, Wed. and Sat. at 2, Sun. at 3; $22.50 to $29. **Lamb's Theatre,** 130 West 44th Street (997-1780).

THE GARDEN OF EARTHLY DELIGHTS—Martha Clark's version of the Bosch painting blends theater and dance, with music by Richard Peaslee. Tue. and Wed. at 7:30 and 9:30; Thu. at 8, Fri. and St. at 7:30 and 9:30; $22.50 to $25. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

GIVE MY REGARDS TO BROADWAY—An adaptation of George M. Cohan's 1904 *Little Johnny Jones,* about a famous jockey and his fight to restore his good name and win the girl he loves. Featured in the cast are Brian Quinn, Bruce McKillip, Raymond Allen, Susan Holmes, Peder Hansom, and Millie Petroski. Wed. through Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30; $17.50 to $20. Performed by the Light Opera of Manhattan Company at **Playhouse 91,** 316 East 91st Street (831-2000).

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, is set in a San Francisco apartment and tells the story of two gay men (Jay Corcoran and John Finch) whose relationship takes place entirely on the phone. Wed., Thu., and Sun. at 8; $12; Fri. and Sat. at 7:30 and 10, $15; through 7/26. **Sanford Meisner Theater,** 164 Eleventh Avenue (564-8038).

THE LATE GREAT LADIES OF BLUES AND JAZZ—Sandra Reaves-Phillips appears in a program of song, narrative, and costumes to recreate the essences of the "great ladies," i.e., Bessie Smith, Billie Holiday, Ethel Waters, Ma Rainey, Mahalia Jackson, and Dinah Washington; accompanied by the five-piece All Star Jazz Band led by musical director George Butcher. Tue. through Sat. at 8, Sun. at 3; $22.50 to $27.50. As of 7/24, Thu. and Fri. at 9:45, Sat. at 9, Sun. at 5; $22.50 to $27.50. **John Houseman Theatre,** 450 West 42nd Street (967-9077).

THE LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, this weirdly wonderful and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAJOR BARBARA—A revival of George Bernard Shaw's romantic comedy about a young woman who discovers the pitfalls of bribing people to salvation; directed by Karen Jambon. Fri. and Sat. at 8, Sun. at 3 and 7:30; $10; 7/31 through 10/18. **Westside Repertory Theatre,** 252 West 81st Street (8774-7290).

MAMA, I WANT TO SING—Deitra Hicks stars in this wonderfully rewarding gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thu. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804).● ●

MOMS—Clarice Taylor stars in the title role in the revival of the highly praised musical play by Ben Caldwell about the famed comedienne Jackie "Moms" Mabley. Carol Dennis plays Moms's dresser and confidante, and Grenoldo Frazier (who wrote the music) is seen as her pianist, chauffeur, and general factotum; directed by Walter Dallas. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; from 8/4. **Astor Place Theatre,** 434 Lafayette Street (254-4370).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. With Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $30. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321). ●

PERFECT CRIME—Warren Manzi's thriller about female psychiatrist and a male detective playing a sexual game of cat and mouse; directed by Jeffrey Hyatt. With Cathy Russell, Perry Pirkkanen, G. Gordon Cronce, John Sellars, and W. MacGregor King. Wed. and Thu. at 8, Fri. and Sat. at 7 and 10, Sun. at 7; $15 to $18; through 7/26. **Courtyard Playhouse,** 39 Grove Street (307-7171).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the story of a perky, teenage girl (circa 1960) with a problem which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24 to $26. **Players Theatre,** 115 Macdougal Street (254-5076).

REDTHROATS—Monologist/writer David Cale's evening of four pieces in which he plays numerous roles–his early English, rural background, his coming of age in the big city, and his journey to America. Mon. through Fri. at 8, Sat. at 7 and 10; $15 and $18; through 8/1. **The Second Stage,** 2162 Broadway at 76th Street (873-6103).

THE REGARD OF FLIGHT—Return engagement of Bill Irwin in an evening of music, fun, and frolics, backed byDoug Skinner (who wrote the music) and M. C. O'Connor. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7:30; through 8/9; $25 to $30. **Mitzi E. Newhouse Theatre** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), based on autobiographical incidents, about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the small ensemble are most of the original competent cast——Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is always entertaining, and sometimes very moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $20 to $27. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782).

TALK RADIO—Eric Bogosian's play (written with Tad Savinar) centers on an evening in the life of an acerbic and combative talk radio show host; directed by Fred Zollo. Bogosian stars, and featured in the cast are Michael Wincott, Linda Atkinson, Robyn Peterson, William DeAcutis, Susan Gabril, Zach Grenier, Peter Onorati, and Mark Metcalf. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 and $25; through 8/9. New York Shakespeare Festival at the **Public/Martinson Hall,** 425 Lafayette Street (598-7150).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ● ●

THEATER COMPANIES

AMERICAN THEATER EXCHANGE—Through 7/25: *Hard Times,* adapted from the Charles Dickens novel by Stephen Jeffreys; directed by Richard E. T. White. It's the author's cry against greed and exploitation inherent in Utilitarianism. Mon. through Fri. at 8, Sat. at 5 and 9; $25; at **Theatre 890,** 890 Broadway (242-

0800). Through 8/1: George Orwell's *1984*, adapted by Czech playwright Pavel Kohout, directed by Jiri Zizka, is a spectacle of live performance, sound, film, and slide projections; at **Joyce Theater,** 175 Eighth Avenue (242-0800). 8/3 through 29: Romulus Linney's *Holy Ghosts*, directed by Douglas Jacobs; at **Theatre 890,** 890 Broadway (242-0800).

THE DIRECTORS COMPANY—7/21 through 24 at 7; $6: Timberlake Wertenbaker's *New Anatomies*. **Staret Theatre,** 311 West 43rd Street (246-5877).

FREE SHAKESPEARE IN THE PARK—*Two Gentlemen of Verona,* directed by Stuart Vaughan, plays this time with two ladies disguised as the two young men traveling the road to romance, and describes the detours along the way. Tue. through Sun. at 8; 7/24 through 8/16. Free tickets distributed, one per person, starting 6:15 on date of performance. (Coming attraction: 8/21–9/13, *King Henry IV,* pt. I.) **Delacorte Theater** in the park. From Central Park West, enter at 81st Street; from Central Park East, enter at 79th Street and Fifth Avenue.

REPERTORIO ESPANOL—Ricardo Telesnik's *La Fiaca,* directed by Delfor Peralta; Gloria Gonzalez's *Cafe Con Leche,* directed by Rene Buch; Eduardo Machado's *Las Damas Modernas de Guanabacoa;* in repertory. Thu. through Sat. at 8; Sun. at 3 and 7; $12 for plays, $16 for musicals; through July. Phone theater for details. 8/2 and 16 at 3, 8/8 at 8, *La Zarzuela.* 8/4 to 7, 11 to 13 at 8, *El Burlador De Sevilla,* a modern version of Tirso Molina's creation (circa 1630) of the Don Juan myth, as the first part of a two-play cycle of classic works dealing with the legend, with music by Pablo Zinger, and directed by Rene Buch. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIVERSIDE SHAKESPEARE COMPANY—FREE Shakespeare is offered in the parks of all five boroughs of New York City. *A Midsummer Night's Dream,* directed by John Basil, is a tale of lovers and louts, fairies and fools, lost in delusions and dreams, and will be playing through 8/1. Featured in the cast are Freda Kavanagh, Richard Fay, and Liz Trepel. Bring the kids, and bring a picnic (and bring insect repellent). Call 877-6810 for specifics, such as which borough or park, the times and the dates.

SOUPSTONE PROJECT—All performances here are FREE (and the theater's air-conditioned). A pair of dark comedies: Cary Pepper's *Come Again Another Day,* about a man who's informed there's a price on his head (by the individual who's sent to collect), and Jerry Sander's *The Way It Works,* about a clash of minds between a Broadway producer and a cable TV talk show host. Both are directed by Neile Weissman. Tue. through Fri. at 8, Sat. at 6 and 9, 7/21 through 31; 7/25 and 8/1 at 6 and 9. **Saint Clement's Church Theatre,** 423 West 46th Street (245-2708).

THIRTEENTH STREET REPERTORY—Robert Flicker's *Absurdly Yours,* and Israel Horovitz's *Line.* Through 8/8, James Haigney's *Angel Baby;* a love story between two men; $8. **Thirteenth Street Theatre,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thu. through Sun. at 8; $5; through 9/20. **Dramatic Personae,** 25 E. 4th St. (673-4382).

BEER AND LOATHING ON THE GREAT WHITE WAY—One woman's story about choosing a life in the theater, written by Jerry James and Ann Beigel. Thu. through Fri. at 8, Sat. and Sun. at 7; $10; through 8/1. Playing in repertory with Stephen Holt's *The Casting of Kevin Christian,* directed by Michael Hillyer. Sat. at 10 and Sun. at 8; through 8/2. Call theater for specifics. **American Renaissance Theatre,** 112 Charlton Street (645-9630).

CAGED MEN—Written and directed by Robert Perring, the play takes a look at homosexuality, drug abuse, and the power struggle inside a maximum security prison. Featured in the cast are Cary Paul Wright, Steve Burton, Marc Macaulay, Frank Pisano, Joey Salazar, Phelston Jones, and Rosemarie Sciarrone. Thu. through Sat. at 7:30, Sun. at 4; 7/30 through 8/23; $10. **18th Street Playhouse,** 145 West 18th Street (695-2484).

THE CONCEPT—Casey Kurtti's drama performed by, and based upon, the real-life experiences of residents of Daytop Village, the drug rehabilitation center; conceived and directed by Lawrence Sacharow. Thu. at 8; $12; through 9/3. **Morse Center Theatre** at Trinity School, 121 West 91st Street (873-1650).

CUCUMBERS—Le Wilhelm's play, directed by George Cron, is about a group of rural women who get together to make pickles, and end up getting pickled. Featured in the cast are Katherine Parks, Carol Bradley, and Nancy McDaniel. 7/21 through 25 at 8; $8. **The Cubiculo Theatre,** 414 West 51st Street (496-8018).

DOUBLE BILL—Michael Hill's *Rosaline,* and Martha Horstman's *Junglebird.* 7/29 through 8/8 (except Sun.) at 7:30; $8 to $10. Red Moon Ensemble at **Contemporary Theatre,** 44 Walker Street (431-7434).

GOD BLESS AMERICA—Steve Shilo-Felson's play, directed by Stewart J.Zully, revolves around a boy born to a Jewish mother and a gentile father (who violently opposes the baby's circumcision). Wed. through Sat. at 8; 7/22 through 25; $6. American Theatre of Actors, **Sargent Theatre,** 314 West 54th Street (581-3044).

THE HOUSE OF BERNARDA ALBA—A revival of Federico Garcia Lorca's drama about women in Spanish villages and how they're forced to conform to the values of the prevailing order; directed by Julia Robinson. Featured in the cast are Sarah Melici, Lally Ross, Elizabeth Bove, Charlotte Fleck, Alexandra Gittes, Laura Garcia, and Luz Castano. Mon. through Sat. at 8; $8. **TOMI Theatre,** 23 West 73rd Street (787-3980).

INTRICATE ACQUAINTANCES—Penn Jillette's *Do You Want To Know a Secret?;* directed by Michael Wills. Saul Zachary's *A Likeness To Life;* directed by Linda Nerine. Tue. through Thu. at 8; $6; through 8/13. **Cactus Theatre,** 91 Charles St. (242-0709).

LOVE'S LABOR'S LOST—Shakespeare's masterpiece of language, laughter, and lunatic lovers; directed by Steven Keim. Featured in the cast are Michael Keresey, Andee Post, Mary Rae, Mark Lewis, Nancy Eubanks, and Frank Deal. Thu. through Sat. at 8, Sun. at 3; through 7/26; $7. **Art and Work Ensemble,** 870 Sixth Avenue (924-8699).

MORE ONE-SHOT ONE-ACTS—Seth Bornstein's *Sam 'n' Andy,* directed by Dan McKereghan; Elmar Maripuu's *Ohm's Law,* directed by the author; Paul Parente's *Genius* and *And At the Hour,* the first directed by the author, and the second by Linda Pakri. 7/24 and 25 at 8:30; $6. **Our Lady of Vilnius Church,** 570 Broome Street (673-5636).

NOTHING BUT BUKOWSKI—Karen Valentinein stars in John Ford Noonan's comedy; directed by Rand Foerster and Robert Fuhrmann. With Larry Fleishman, Ann Parr Corley, Robert Silver, and Ron Ryan. Thu. through Sun. at 8; $8; through 8/9. **Samuel Beckett Theatre,** 412 West 42nd Street (695-5429).

NOTHING TO REPORT—Sam Ciccone's play about a police detective who has to face a moment of truth; directed by John Augustine. Thu. through Sun. at 8; $10. **Stage Arts Theatre,** 120 West 28th Street (279-4200).

RELEASE—Stephen Michaels's play concerns an unpublished novelist's desperate attempt to convince the woman he left behind to allow him to publish a novel about their failed love affair; directed by Hope Arthur. Featured in the cast are Debra Alberts, Harv Dean, and Marcia DeNino. Wed. through Sat. at 8, Sun. at 3; 7/22 through 8/16; $10. **Second Studio for Actors,** 163 West 23rd Street, fourth floor (463-7050).

THE SILO—Tom White's drama about a man, trapped atop a burning grain silo, who takes measure of his life in a small Texas town; directed by Dennis Schneider. Featured in the cast are Patrick Roche, David Hawes, Alexa Johnson, Charles Abraham, Barbara Brandon, Michael Lee Merrins, Patti Chambers, and Stephanie Thompson. Thu. through Sun. at 8, Sun. at 3; $8. **New Theatre,** 62 East 4th Street (279-4200).

STAR-CROSSED LOVERS—A musical fantasy about how Shakespeare made it as a playwright, bringing wenches, lords, ghosts, and Elizabeth I to life. Wed. through Sat. at 8, Sat. at 2, Sun. at 3; $12.50. **Royal Court Repertory,** 301 West 55th Street (956-3500).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

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ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

EMILIO DI CAVALCANTI—Works on paper from the collection of the Museu de Arte Contemporanea, Universidade de Sao Paulo, Brazil; through 8/9. Americas Society, 680 Park Ave. (249-8950).

57th Street Area

JACKIE BATTENFIELD—Recent abstract paintings; through 9/11. First Women's Bank, 111 E. 57th St. (794-9712).

CHUCK CLOSE—Twenty drawings from 1974–1986, including grid drawings and his most recent fingerprint drawings; through 7/24. Pace, 32 E. 57th St. (421-3292).

SARA GILBOA—Dreamlike landscapes in oil pastel on canvas; through 7/30. Morin-Miller, 119 W. 57th St. (757-7822).

East Village

MARCY KENYON—Paintings and sculptures with forms based on shadows cast by Renaissance masterpieces; through 8/9. SixtoSix, 626 E. 14th St. (982-4586).

CHENG TSAI-TUNG—Representational paintings by a Taiwan-based artist; through 7/30. Sherkat, 526 E. 11th St. (529-9525).

SoHo and TriBeCa

J.S.G. BOGGS—Drawings of dollars, pounds, and francs; through 8/22. Neale, 320 Lafayette St. (431-5077).

DAVID HACKER/ERIC DE LA COVA—Recent drawings/New sculpture; through 7/31. Plumb, 81 Greene St. (219-2007).

DOUGLAS KIRTON/JEFFREY SPALDING—Paintings based on landscapes by both. Through 7/31. 49th Parallel, 420 W. Broadway (925-8349).

PETER MAX—Paintings, drawings, and graphics; through 7/30. Jack, 138 Prince St. (966-4235).

WILBUR NIEWALD/CHRISTIAN WHITE—Recent paintings of landscapes, figures, and still lifes by both; through 7/31. Ingber, 415 W. Broadway (226-2221).

WILLIAM RADAWEC—A photocopy installation; through 8/4. Broome Street Workshop, 480 Broome St.

RICHARD L. STRONG/ART WALL JR.—A collaborative sculpture installation by both, entitled, "Labor Saving Devices Old and New"; through 8/1. Ingbar, 578 Broadway (334-1100).

ANDY WARHOL—Two large "Camouflage" paintings, "Last Supper" paintings, and four paintings with images taken from advertisements; through 7/31. Castelli, 142 Greene St. (431-6279).

Other

ROBERT BEVAN—Lithographs executed between 1900–1925; through 8/28. Davis & Langdale, 231 E. 60th St. (838-0333).

STUART DAVIS—Early watercolors and drawings from his Ashcan School years; through 8/12. Ryan, 452 Columbus Ave. (799-2304).

JAMES HOLL/SCOTT LERMAN—Selected site-specific works in various mediums, from 1976–1983/Recent paintings; through 8/14. Gotham, 317 E. 46th St. (754-1223).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAN-SCANDINAVIAN FOUNDATION—127 E. 73rd St. (879-9779). Drawings by eight Norwegian illustrators; through 8/21.

BERNARD—33 E. 74th St. (988-2050). Paintings, drawings, and sculpture by gallery artists; through 7/24.

CASTELLI—4 E. 77th St. (288-3202), Tue.-Fri. 11 a.m.-5. New publications by gallery artists; through 7/31.

CDS—13 E. 75th St. (772-9555). New work by Barreda, Booth, Campbell, Marsen, Sterne, and other gallery artists; through 7/27.

CECIL—16 E. 72nd St. (517-3605). Paintings and sculptures by Cairns, Furbeck, Gagnier, Koulbak, McGee, Sherk, and other gallery artists; through 7/31.

FORUM—1018 Madison Ave. (772-7666). Paintings, drawings, and sculpture by American artists, including Demuth, Evergood, Gillespie, Hartley, Marin, Sheeler, Storrs, Zorach, others; through 7/31.

FOURCADE—36 E. 75th St. (535-3980). Paintings by de Kooning, Heizer, Mitchell, Murphy, Palermo, Twombly, Smith; through 9/19.

GRAHAM—1014 Madison Ave. (535-5767). Mon.-Fri., 10 a.m.-5."Gone Fishing," with works by Alexander, Cicero, Crile, Hartley, Messer, Santlofer, others; through 9/4.

LA BOETIE—9 E. 82nd St. (535-4865), Tue.-Fri. 10 a.m.-5:30. Works on paper by artists of the European Avant-Garde, including Feininger, Kandinsky, Klee, Schiele, Tanguy, Tatlin, others; through 7/31.

MARBELLA—28 E. 72nd St. (288-7809), Mon.-Fri. 11 a.m.-5:30. Paintings by Bierstadt, Bricher, Hallowell, Inness, Sloan, Wyant, and others; through 10/10.

MCCARRON—1014 Madison Ave. (772-1181). Prints and drawings from the 16th-20th centuries; through 8/31.

PERLOW—980 Madison Ave. (517-5858), Mon.-Fri 10 a.m.-5:30 (gallery closed 8/1-15). Works by Falk, Greene, Harnett, Hockney, Pace, Rivers, Solow, Vagliano; through 9/8.

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works by 20th-century American and European artists; through 8/31. By appt. only during summer.

SOLOMON—959 Madison Ave. (737-8200). Paintings and sculpture by Calder, Dubuffet, Kline, Motherwell; through 8/30.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). Works by gallery artists; through 7/31; on 8th floor, drawings by sculptors, including Duff, Hunt, Keister, Knowlton, Lobe, Serra, Shapiro; through 7/31.

CHRISTIE'S—502 Park Ave. (546-1000). American art pottery, from 1896–1916; through 8/31.

DE NAGY—41 W. 57th St. (421-3780), Mon.-Fri. 10 a.m.-5:30. Works by gallery artists; through 7/25.

DEUTSCH—20 W. 57th St. (765-4722), Mon.-Fri. 10 a.m.-5:30. Works by gallery artists; through 9/2.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Works on paper from the 19th and 20th centuries, by Bresdin, Escher, Pascin, Redon, others; through 7/31. Closed Sat. during July.

FRUMKIN—50 W. 57th St. (757-6655). "The Landscape Observed/Imagined," with works by Azaceta, Bergstein, Brown, DeForest, Jacquette, Krueger, Steiner, Valerio, Winters; through 8/15.

GOODMAN—41 E. 57th St. (593-3737) Mon.-Fri. 10 a.m.-5:30. Works by Botero, Calder, Dubuffet, Leger, Lichtenstein, Matisse, Moore, Picasso; through 7/31.

HEESY—50 W. 57th St. (245-1420), Tue.-Fri. 10 a.m.-5:30. Works by Brown, Lang, Levine, Sandhaus, Stayton; through 7/31.

HERSTAND—24 W. 57th St. (664-1379), 8/1-14 by appointment only. "Modern Sculpture," with works by Calder, Ernst, Fonseca, Gargallo, Miro, Noguchi, Rosso, Stankiewicz; through 9/4.

KENNEDY—40 W. 57th St. (541-9600). Watercolors by Baskin, through 7/15. American paintings and prints from the 18th–20th centuries; through 7/31.

KENT—41 E. 57th St. (980-9696), Mon.-Fri. 10 a.m.-5:30. "Subtext," with works by Artschwager, Brauntuch, Dwyer, Foulkes, Hamilton, Kerans, Ladda, Lemieux, Ruscha, TODT; through 8/14.

MCKEE—41 E. 57th St. (688-5951), Mon.-Fri. 10 a.m.-5:30. Works by Berthot, Guston, Quaytman, Scully; through 7/24.

MERRIN—724 Fifth Ave. (757-2884). Textiles, featherwork, gold and silver vessels, terracotta vessels, and other objects from ancient Peru, circa 1000 B.C. to 1500 A.D.; through 7/31.

MILLER—41 E. 57th St. (980-5454). Works from the sixties, by Arbus, Bourgeois, Held, Resnick, Ruscha, Warhol, others; through 7/31.

PACE—32 E. 57th St. (421-3292). Large-scale sculpture by Calder, Dine, Dubuffet, Flanagan, Samaras, Smith; through 7/24.

PEARL—38 E. 57th St. (838-6310), Tue.-Fri. 10 a.m.-5:30. Works by Chaet, Greene, Hopkins, Lasch, Phillips, others; through 7/31.

ROSS—50 W. 57th St. (307-0400). Drawings by Cunningham, D'Arrigo, Leaf, Siani, Taplin, others; through 7/30.

SCHMIDT BINGHAM—41 W. 57th St. (888-1122). Visionary works by Bell, Graves, Magee, Rasely, Treiman; through 8/14.

SCHOELKOPF—50 W. 57th St. (765-3540). Paintings, works on paper, and sculpture by gallery artists; through 8/20.

TILTON—24 W. 57th St. (247-7480). Works by Ballard, Icaro, Kessler, Raymond, Scheibl, Trowbidge, others; through 7/31.

ZABRISKIE—724 Fifth Ave. (307-7430), Mon.-Fri, 10 a.m.-5:30. Works by Flaccus, Pondick, Wilson; through 7/31.

East Village

AVENUE B—167 Ave. B (473-4600). "Modern and Contemporary Conceptualism," with works by Burden, Casabere, Holzer, Lewitt, Mullican, Ruscha, Sherman, Smithson, Weiner, others; through 7/26.

BROMM—170 Ave. A (533-4233). Works by Gallo, Shane, Sharon; through 7/31.

CAPP—223 E. 10th St. (982-4444). "Animals!" with works by Baltzell, Cherry, Duncan, Fitzpatrick, Geldersma, Schlesinger, others; through 7/31.

FICTION/NONFICTION—155 Ave. B (505-5590). Sculpture by Arata, Cohen, Stevens; through 8/2.

ON THE WALL—328 E. 11th St. (460-0963), Tue.-Sun. 11 a.m.-6. "Floor Show," with works by Kurtzman, Lindner, Gillette and Landis, others; through 7/31.

P.P.O.W.—337 E. 8th St. (529-1313). Works by Barnes, Blanchard, Cohen, Lowly, Martin, Rothenberg, Vath, Watts; through 7/25.

ROBERTSON—208 E. 7th St. (529-2484). "Every Picture Tells a Story and Vice Versa," with works by Cosentino, Fine, Freese, Harkins, Loebel, Reis, Tanner, others; through 8/30.

SHAINMAN—500 E. 11th St. (460-5890). Works by Carboni, Cushner, Fink, Hitch, McCurdy, Miller; through 7/30.

SHARPE—175 Ave. B (777-4622). "Grace is the Better Part of Valour," with works by Duff, Nozkowski, Rose, Vollmer, Wiley; through 7/19.

303—513 E. 6th St. (477-4917). Sculpture, video, photography, and installations by Armaly, Bordowitz, Dion, Fraser, Kolbowski, Schorr, Weems; through 7/25.

TRADITION 3 THOUSAND—273 E. 10th St. (529-1411). Paintings by Brown, Eberly, Hanrahan; through 7/26.

SoHo and TriBeCa

ALEXANDER—59 Wooster St. (925-4338). A series of changing installations by Ahearn, Bosman, Haas, Jacquette, Nechvatal, Rifka, others; through 9/19.

BAUM—109 Hudson St. (219-9854), Mon.-Fri. 10 a.m.-6. Works by gallery artists; through 9/5.

BRANDT—568 Broadway (431-1444). Invitational show, drawings, paintings, and sculpture by Gerber, Petrunak, Thurston, Twaddle, Zito; through 7/31.

BURGIN—270 Lafayette St. (219-8379). Works by Gilbert & George, Judd, Tasset; through 7/31.

CADOT—470 Broome St. (226-7220). Works by Adams, Beckley, Favier, Fisher, Kovachevich, Rousse; through 7/31.

CASTELLI—420 W. Broadway (431-5160). Works by gallery artists; through 7/30.

CAVIN-MORRIS—100 Hudson St. (226-3768). Works by "Outsider" artists; through 9/12.

COOPER—155 Wooster St. (674-0766), Mon.-Fri. 10-5. Works by gallery artists; through 8/28.

CROWN POINT PRESS—568 Broadway (226-5476). "Faces," with prints by Clemente, Close, Katz, Kushner, Steir, others; through 8/1.

CUTLER—164 Mercer St. (219-1577), Mon.-Fri. 10 a.m.-6. "Paint/Film," with works by Baldessari, Gilbert-Rolfe, Greenfield-Sanders, Halley, Haxton, Kidd, Omlor, Reed, Simmons, Sonneman, others; through 7/31.

DI LAURENTI—383 W. Broadway (925-5100). Works by Baker, Bery, Cobo, Heffernan, Mueller, Reiland, others; through 7/25.

DRAWING CENTER—35 Wooster St. (219-2166). "The Art of Drawing in France 1400–1900: Master Drawings from the Nationalmuseum in Stockholm"; through 7/22.

EINSTEIN—591 Broadway (226-1414). Recent works by Bramson, Cass, Faden, Pekarsky, Sleigh, Sullivan, others; through 8/28.

ESMAN—70 Greene St. (219-3044), Mon.-Fri. 10 a.m.-6, Wed. 6-8, closed for Aug. Invitational show, with works by Ambrose, Baroff, Goldman, Goodman, Hoke, Martin, Rutledge, Simas, Willis, Zito; photographs from Eastern Europe; through 9/15.

GLASS WORKSHOP—142 Mulberry St. (966-1808). "Crystal Blue Persuasion," with works by Aufiero, Billian, Bruce, Dodds, Gellis, Schein; through 8/25.

GRUENEBAUM—415 W. Broadway (966-3646), during Aug., Mon.-Fri. 11 a.m.-5. Paintings and sculpture by gallery artists; through 9/12.

HELIO—122 St. Marks Place (529-8122). Works on paper by various artists; through 8/16.

HELLER—71 Greene St. (966-5948). Glass works by 35 Japanese artists; through 8/22.

HENRY STREET SETTLEMENT—466 Grand St. (598-0440), Mon.-Fri. 12-6. Works by 1986–1987 artists-in-residence, including Bower, Marroquin, Spicer, Staikidis, Ting; through 7/31.

HOFFMAN—429 W. Broadway (966-6676). "Four Bay Area Artists," with works by Carnwath, Gregory, Hankins, Soss; through 7/24.

LITTLEJOHN-SMITH—133 Greene St. (420-6090). Works by Flanagan, Foosaner, Myers; through 8/15.

LORENCE-MONK—568 Broadway (431-3555), Tue.-Fri. 11 a.m.-5. "1986-1987: Season Review," with works by Beerman, Henderson, Janowich, Knight, Kurten, Marioni, Mogensen, Seborovski, Uglow, Umberg; through 7/31.

MANSION—167 Ave. A (477-7331). Works on paper by Augieri, Bidlo, Cleveland, Edelson, Greenblat, Lack, Wojnarowicz; through 7/31.

MARCUS—578 Broadway (226-3200), Tue.-Fri. 11 a.m.-6. Works by Adams, Butter, Ess, Innerst, Larmon, Richter, Shea, Tansey, Vital, others; through 9/4.

MILLER—138 Spring St. (226-1220). Works by artists who apply paint to photographic prints, including Barrow, Clough, Kiefer, Michals, Rainer, Wojnarowicz/Warren; through 7/31.

MILLIKEN—98 Prince St. (966-7800). Works by gallery artists; through 7/31.

M-13—72 Greene St. (925-3007). Works by Arat, Beaty, Crawford, Crull, Petrunak, Rose, Speed, Walkingstick, others; through 8/1.

MUNROE—415 W. Broadway (226-0040), Tue.-Fri. 11 a.m.-6, by appt. in Aug. Paintings, drawings, and sculpture by gallery artists; through 8/15.

PENINE HART—105 Hudson St. (334-3522). Sculpture by Stevens, Strausman, Williams; through 7/25.

PIETRASANTA—81 Franklin St. (219-3128), Mon.-Fri. 10 a.m.-6. Works by Fay, Gero, Kisch, Nebitt, Saito; through 7/31.

PIEZO ELECTRIC—200 Ave. A (505-6243). "Nature Redefined," with works by Bierk, Frank, Hansell, Lee, Poirier, Reid, Tannert; through 7/26.

ROSENBERG—115 Wooster St. (431-4838). "New Talent," with works by Allen, Cassamajor, Farb, Overfield, Van Goethem, Volonakis; through 7/31.

SCHREIBER/CUTLER—171 Spring St. (925-1441). Works by gallery artists; through 8/14.

SHAFRAZI—163 Mercer St. (925-87332). Works by Beckley, Dagley, De Pasquale, Mosset; through 7/25.

SHAPOLSKY—99 Spring St. (334-9755). Works on paper by Boardman, Calcagno, Cherry, Cruz, Hasen, McFarlane, Ruben, others; through 8/4.

TOTAH—152 Wooster St. (475-8330). Works by Chevalier, Farthing, Hadjipateras; through 7/24.

WEBER—142 Greene St. (966-6115). Works by Aycock, Biederman, Buren, Haacke, Kasten, Kendrick, Lewitt, Smithson, Zapkus to benefit Art Against AIDS; through 7/25.

WINDOWS ON WHITE—55 and 62 White St. Works by ten Ohio artists; through 8/4.

WREN—153 Mercer St. (219-1118). "Eros and Thanatos," with works by Grisnati, Hollinshead, Malott, Rabinowitz, Stabilito, Ward; through 7/31.

Other

AUSTRIAN INSTITUTE—11 E. 52nd St. (759-5165). Works by 8 young Austrian artists; through 8/28.

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). Works by Frick, Rothschild, Schirm; through 8/14.

CITY—2 Columbus Circle (974-1150). "Tobacco Roads: The Popular Art of an American Pastime"; through 7/24.

COLD SPRING HARBOR LABORATORY—Cold Spring Harbor, L.I. (516-367-8414). "Nothing But Steel," with works by Bills, Chirino, Ginnever, Rickey, Solbert, Youngerman, others; through 10/31.

CORNELIUS—170 Fifth Ave. (243-7171). Works by Beckman, Graham, Nonas; through 7/31.

DAVIS & LANGDALE—231 E. 60th St. (838-0333), Mon.-Fri. 10 a.m.-4. Works by gallery artists, including Allan, Herder, Kulicke, Roseman, Shikler, York; through 8/28.

LEHMAN—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8731). "Faces and Figures," with prints by de Kooning, Katz, Moore, Picasso, Rouault, others; "Four Abstract Artists," with works by Bandy, Buchwald, Crile, Solomon; through 8/5.

NATIONAL MULTIPLE SCLEROSIS SOCIETY—205 E. 42nd St. (986-3240). Works by 8 artists who have multiple sclerosis; through 8/31.

PAINE WEBBER—1285 Ave. of the Americas (713-2885) Mon.-Fri. 8 a.m.-6 p.m. "Ten Years of Creativity: Children's Art From The Studio in a School Association"; through 9/31.

PROSPECT PARK BOATHOUSE—Prospect Park, Prospect Park West at Fifth St., Brooklyn. Boathouse open Wed.-Sun. 11a.m.-4:45. Sculpture by Vailunas, Videen, Watkins; through 9/6.

QUEENS COLLEGE—Kissena Blvd. and the L.I.E., Flushing, N.Y. (718-520-7323). "Putting the Pieces Together: Conserving and Restoring Works of Art"; through 8/5.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). "Down to the Sea," with works by Denes, Henderson, Machin, McMillan, Penney, Stackhouse, Stuart; through 9/6; "O.I.A. Tenth Anniversary Outdoor Exhibition"; through 10/4.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., L.I.C. (718-956-1819). Daily, 10 a.m.-dusk. "Walk On/Sit Down/Go Through," with outdoor sculptures by Ciulla/Narkiewicz, Crowder, Dill, DiSuvero, Gianakos, Nonas, Pinto, Sonfist, Thompson, others; through 8/31.

PHOTOGRAPHY

ALICE AUSTEN—Fifty vintage photographs of turn-of-the-century New York scenes and people; through 10/31. Alice Austen House, 2 Hylam Blvd., Rosebank, Staten Island (718-816-4506).

HERTHA BAUER—Photographs and photo-etchings of manhole covers in New York; through 8/28. Arsenal, Fifth Ave. and 64th St, in Central Park (360-3413).

MARILYN BRIDGES—Aerial views of sacred landscapes in Peru, Central America, New Mexico, Utah, and other places; through 9/15. Overseas Press Club, 52 E. 41st St. (757-9255).

BURDEN—20 E. 23rd St. (475-8790). Photographs by contemporary Latin American photographers; through 7/25.

DRAKE—50 W. 57th St. (582-5930). Photographic works by Baldessari, McCollum, Michals, Sherman, Simmons, Skoglund; through 7/24.

TIMOTHY GREENFIELD-SANDERS—Recent photographic portraits of artists who participated in the historic Ninth Street Show, with a limited edition book; through 7/30. Castelli, 420 W. Broadway (431-5160).

GREY ART GALLERY—33 Washington Place (998-6780). Photographs from Eastern Europe, curated by John P. Jacob; through 7/31.

HARRY HELIOTIS—Figurative photographs; through 9/11. Marymount Manhattan, 221 E. 71st St. (517-0400).

I.C.P.—1130 Fifth Ave. (860-1783), Tue. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6. $2.50 admission. "Helen Levitt: Children's Street Drawings, New York, 1938–1948"; through 7/26. "Contemporary German Photography: Remnants of Authenticity"; through 9/6.

I.C.P./MIDTOWN—77 W. 45th St. (536-6443), Mon.-Fri. 11 a.m.-6, Sat. 12-5. "David Graham: American Beauty"; "Barbara Norfleet: All the Right People"; 7/24–9/12.

KENRO IZU—Still-life photographs; through 8/1. Photofind, 138 Spring St. (334-0010).

DAVID JOYCE—Life-size photographic sculpture; works by gallery artists; through 7/31. Pfeifer, 568 Broadway (226-2251).

NINA LEEN—Photographic collages; through 8/28. Life, Suite 28-54, Time & Life Building, 1271 Sixth Ave. (522-2300). By appointment only.

LIEBERMAN & SAUL—155 Spring St. (431-0747), Tue.-Fri. 10 a.m.-6. Works by gallery artists, including Berman, Fishman, Merola, Oglesbee, others; through 8/22.

JOE MALONEY—Color photographs of the Delaware River region of upstate New York, Philadelphia, and Washington, D.C.; through 7/31. Pace/MacGill, 11 E. 57th St. (759-7999).

DILIP MEHTA—Photographs by this photojournalist who has worked for *Time, Newsweek, Paris-Match,* and other publications; through 8/1. Nikon House, 620 Fifth Ave. (586-3907).

NEIKRUG—224 E. 68th St. (288-7741). "Rated X"—Tenth annual exhibition of erotic photographs; through 7/31.

NOSEI—100 Prince St. (431-9253). Photographs by Bolande, Burgin, Clegg & Gutman, Johnson, The Starn Twins, others; through 8/31.

PUCHONG—36a Third Ave. (982-1811). Objective photographs by Allon, Beecher, Burke, Chongvanich, Sanfedele, Schmitt, White; through 7/29.

LEE SIEVAN—Studies of New York City life in the '40s; through 7/31. Camera Club of New York, 853 Broadway (260-7077).

WITKIN—415 W. Broadway (925-5519). Photographs and sculpture by Bravo, Burden, Erwitt, Hofer, Knowlton, Meyerowitz, Rice, Weston, others; through 8/21.

VIAFORA—568 Broadway (925-4422). "Mary," with works by Ault, Bieber, Osinski, Reuter, Serrano, others; through 8/31.

HOPE HERMAN WURMFELD—Serial images generated from color photographs; through 9/11. Marymount Manhattan, 221 E. 71st St. (517-0400).

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3:50, seniors and students $1.50. (Free Tue. 5-8). Through 10/18: "Contemporary American and European Glass: The Saxe Collection."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3:50; children $1.50; free Fri.-Sat. 5-9. In the Naturemax Theater: "Grand Canyon—The Hidden Secrets" and "Chronos." Call for times, $3.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Through 8/2: "The Chaco Phenomenon." Through 8/2: "On Tap: New York City Water." Through 10/26: "Ladies in the Field: The Museum's Unsung Explorers."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 9/6: "Ice and Green Clouds: Traditions of Chinese Celadon." Through 9/6: "Japanese Poets and Poetry." Through 9/16: "The Photographs of Beatrice Pitney Lamb."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. $1.50, students and seniors $1.Through 9/7: "Artist in the Marketplace." Through 9/7: "Curator's Choice III: Contemporary Painting, Photography, and Sculpture."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation $3; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Through 8/3: "Beverly Pepper: Sculpture in Place." Through 9/7: "Working in Brooklyn: Painting." Through 9/14: "Shirley Burden: Photographs of Ellis Island in the 1950's." Through 9/21: "Recent Print Acquisitions." Through Dec. 1988: "The Hillman Foundation Collection of Modern French Painting."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. $3; seniors and students $1.50; free Tue. after 5. Through 9/20: "Robert Adam and Kedleston: The Making of a Neo-Classical Masterpiece." Through 10/11: "Art Nouveau Bing: Paris Style 1900." Through 10/18: "Safe and Secure: Keys and Locks." 7/28-11/8: "Underground Images: School of Visual Arts Subway Posters, 1947-1987."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10 a.m.-4. $2:50, students and seniors $1; free Mon.-Fri. 10 a.m.-noon. Through 11/20: "Tavern Revels."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6: $2, students and seniors 50¢; Sun. 1-6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.-8, Wed.-Sun. 11 a.m.-5. $4, students and seniors $2; free Tue. 5-9. Through 8/23: "Joan Miró: A Retrospective."

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.-5:30, Thu. 10 a.m.-9, Sun. noon-5:30. $2, children $1. Through 9/20: "Summer Sculpture: Ezio Martinelli (1913-1980)." 7/26-9/27: "Puzzles Old and New."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at Twelfth Ave. (245-0072). Wed.-Sun. 10 a.m.-5; last admission at 4. $4.75, children $2.50, seniors $4. Twentieth-century technology, highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; Vietnam helicopters.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $4, seniors and students $2. Through 8/2: "Art and Exaltation: Treasures of the Jewish Museum." Through 8/2: "In The Picture." Through 8/9: "Chagall and the Bible." Through 8/16: "A World of Their Own: Naive Artists From Israel." Through 8/31: "Beyond the Halting Step of Deeds."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $4:50; children and seniors $2.25. "Greek and Roman Treasury" . . . "Roman Portraits and Reliefs From the First Century B.C." . . . "Through the Third Century A.D." . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868-70) . . . "The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor" . . . "Selections From the Collection of Mr. and Mrs. Henry Pearlman" . . . Gothic Revival Library. . .Lila Acheson Wallace Wing . . . "The Arts of Japan." . . . "The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts." Through 8/2: "Sung and Yüan Calligraphy and Painting." Through 9/6: "Luxurious and Elegant Dresses for the Dance." Through 8/16: "Masterpieces of 19th-Century French Photography by Gustave Le Gray and Henri Le Secq." **The Cloisters,** Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation $3. Closed in August. "Major Manuscript of Mozart's Numbered Symphonies" . . .Through 7/31: "European Decorative Arts from the Wadsworth Atheneum." Through 7/31: "Pierpont Morgan's Manuscripts and M. R. James." Through 7/31: "From Mr. Morgan's Library."

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tue. noon-8, Wed.-Sat. noon-5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily. 7/24-9/26: "Elvis Presly: The Television Work."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.-Sun. noon-6. $3.; children and seniors $1.75. "In Perspective": permanent exhibition on the history and development of holography . . . Through 9/20: "The Holographic Instant: Pulsed Laser Holograms."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. Through 7/26: "Gauguin and His Circle in Brittany: The Prints of the Pont-Aven School." Through 8/18: "Iliazd and the Illustrated Book." Through 9/8: "Berlinart: 1961-1987." Through 9/15: "Projects: Michael Young." Through 9/15: "Mario Bellini: Designer." Through 9/22: "Contemporary American Prints." Through 9/29: "William Rau and the Railroad." Through 10/13: "Projects: Tom Otterness."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. "Rooms From the Home of John D. Rockefeller Sr." Through 8/23: "The Furniture of Duncan Phyfe and His Contemporaries, 1800-1840." 7/21-10/18: "Summer Silhouettes: Washable Fashion in the Nineteenth Century." Through 10/25: "Summer Diversions: New York Places and Pleasures."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). $2.50, seniors and students $2. Through 8/16: "In Nature's Ways: American Landscape Painting of the Late Nineteenth Century."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri. noon-10, Sat. noon-8. Closed Mon.-Tue. Suggested admission $2:50, $1:50 seniors and children. Through 9/4: "Window on Broadway: Pile of Heads," by Linda Peer.

NEW YORK HALL OF SCIENCE—47-01 111th St., Corona (718-699-0005), Wed.-Sun. 10 a.m.-5. $2, children $1; Wed. free. "Seeing the Light": 83 exhibits on color, light, and perception . . . "Feedback: The World of Self-Sensing Machines" . . . "Realm of the Atom." Through 8/23: "Big Machines."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5, Sun. 1-5. $2; children $1. "Audubon Watercolors." Through 8/16: "The Wagstaff Collection of American Silver." Through 9/20: "Strong on Music: The New York Music Scene, 1836-1850." Through 11/8: "Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.-6; some collections to 9. Through 8/22: "Jews in Germany Under Prussian Rule." Through 9/5: "Women and Literature: English and American Writers from the 18th Century to the Present." Through 9/19: "Are We to Be a Nation? The Making of the Federal Constitution." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Through 9/4: "Federal Flourishes: A Musical Tribute to the United States Constitution." Through 9/5: "Dagmar Schauberger: Costumes and Designs from Holland." Through 9/11: "Jerome Robbins: A Gathering of Dances." Through 10/17: "Max Waldman: Photographer."

NICHOLAS ROERICH MUSEUM—319 West 107th St. (864-7752). Tue.-Sun. 2-5. Free. Through 8/2: "Christian Schiess: Fire/Air Sculpture Series and Fire/Water Environmental Installations."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 8/2: "Large Scale Paintings by Fariba Hajamadi."

ABIGAIL ADAMS SMITH MUSEUM—421 East 61st St. (838-6878). Mon.-Fri. 10 a.m.-4. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790-1830).

SOUTH STREET SEAPORT MUSEUM—213 Water St. (669-9424). Daily 10 a.m.-6. $4, seniors $3, children $2. "The Great Liner: Transatlantic Passage Between the Wars." Through 10/25: "Hudson River Images: Past and Present."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. $1.50; children 50¢. Through 8/30: "Harlem Renaissance: Art of Black America."

VANDERBILT MUSEUM—180 Little Neck Road, Centerport, New York (516-261-5656). Tue.-Sat. 10 a.m.-4, Sun. 12-5. $4; $3 seniors. Historic house tours and planetarium.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 8/30: "Alternate Routes: Through the Permanent Collection." Through 10/4: "Cindy Sherman's Photography."Through 10/18: "Red Grooms." **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Through 9/24: "The Social Graces: 1905-1944." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). "American Mastery: Eight Artists in the Permanent Collection of the Whitney." Through 8/26: "Generations of Geometry: Abstract Painting in America Since 1930."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next auction 9/14. **Christie's East**—219 E. 67th St. (606-0400). Next auction 9/1.

DOYLE—175 East 87th St. (427-2730). 7/29 at 10 a.m.: "English and Continental Furntiure, Decorations, and Paintings." On view 7/25-28.

PHILLIPS—406 E. 79th St. (570-4830). Next auction 9/12.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 7/28 at 10:15 a.m. and 2: "Arcade Auction: Furniture, Decorations, and Rugs." On view 7/22-27.

MUSIC AND DANCE

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, July 22

MOSTLY MOZART—Festival Orchestra, John Nelson conductor; pianist Alicia de Larrocha; baritone Thomas Hampson. Mendelssohn's *Sinfonia* No. 12 in G; Mozart's Piano Concerto No. 21, concert arias to be announced, Symphony No. 36, "Linz." Avery Fisher Hall at 8. $8–$16. Pre-concert recital: violinist Stefan Milenkovik, pianist Lydia Kajnaco.

SERIOUS FUN!—Summer festival of contemporary arts. ISO (world debut), a four-member dance troupe "devoted to moving in new directions"/**THE BOBS**, an "a cappella quartet," who combine music and comedy. Alice Tully Hall at 8. $15.

JAZZ IN JULY—"Pickin' and Pluckin' ": jazz guitar styles from ragtime on, with guitarists and other instrumentalists. 92nd Street Y at 8. $16, $18.

DAVID SANBORN/THE NYLONS—Concerts on the Pier, Pier 84, 45th St. and Twelfth Ave. (249-8870), at 7:30. $15.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. Music by Michael Valenti, Edwin Franko Goldman, others. Damrosch Park, Lincoln Center, at 8. Free.

ANDREW BOLOTOWSKY, piccolo/**FRANCIS HEILBUT,** pianist. American traditional music, Sousa medley. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

MARCO RIZO LATIN JAZZ BAND—2 Grand Central Tower, 140 E. 45th St., at noon. Free.

DAVID PEASTON, tenor. Jazz, gospel, spiritual blues, soul. Continental Insurance Atrium, 180 Maiden Lane at Front St., at 12:15. Free.

KIT McCLURE BIG BAND—Austin J. Tobin Plaza, World Trade Center, at 12:15. Free.

JULIUS GROSSMAN ORCHESTRA, with tenor Gregory Mercer. Works by Rossini, Massenet, Gounod, Verdi, Saint-Saens. Seaside Park, Seabreeze Ave. and W. 5th St., Brooklyn, at 8. Free. If rain, Lincoln High School.

NATIONAL CHORALE, Martin Josman conductor. "Bernstein/Weill": solos and scenes from *Candide, West Side Story, Wonderful Town, One Touch of Venus, Lost in the Stars.* Kensico Plaza Park, Valhalla, Westchester, at 8. Free.

E.S.P. BAND, with Rick Mass/**LYDIA ADAMS DAVIS,** with folk music for the family. Starrett City Shopping Center, Pennsylvania Ave., Brooklyn, at 7. Free.

HUNTINGTON COMMUNITY BAND, William Baker conductor. "Broadway to Hollywood." Includes tributes to Danny Kaye and Robert Preston. Heckscher Park, Rte. 25A, Huntington, L.I., at 8:30. Free.

Thursday, July 23

MOSTLY MOZART—"Mozart and the Dance": The New York Baroque Dance Company, Catherine Turocy director, and Concert Royal, James Richman conductor: Rameau's *Les Fetes d'Hebe,* Rebel's *Caracteres de la Danse,* Mozart's *Les Petits Riens.* The Lar Lubovitch Dance Company and Solisti New York, Ransom Wilson conductor, clarinetist Todd Levy, the Festival Chorus, Amy Kaiser director: *Concerto Six Twenty-Two* and *Of My Soul.* Avery Fisher Hall at 8. $12–$25.

RHYTHM & BLUES SUPERFEST—Patti LaBelle, Ashford & Simpson, Atlantic Starr, The Whispers. Madison Square Garden at 7:30. $25, $30.

THOMPSON TWINS/LEVEL 42—Concerts on the Pier, Pier 84, 45th St. and Twelfth Ave. (249-8870), at 7:30. $15.

JAZZ IN JULY—"Nickelodeon Days and Ragtime Nights": Player pianos and other vintage mechanical instruments, with duo-pianists Dick Hyman and Rob Fisher, chanteuse Susan LaMarche, pianist Terry Waldo, the New York Saxophone Quartet, saxophonist Dennis Anderson. 92nd Street Y at 8. $16, $18.

DAVID ROWLAND, oboist/**JENNIFER TAO,** pianist. Music by Saint-Saens, Schumann, Lutoslawski, Pasculli. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

RAY FISHER, Scottish singer. Traditional and contemporary songs. A.A. Low Building, South Street Seaport, 171 John St., at 8. $6.

NEW DEAL SWING BAND, with WNEW's Ted Brown and Nola Roeper. Battery Park Esplanade, entrance on Liberty St., at "Upper Room Sculpture," at 12:15. Free. Rain date, Fri.

STUDENTS OF THIRD STREET MUSIC SCHOOL/WALTER PERKINS AND TRIO, with jazz. St. Mark's Park, Second Ave. and 10th St., at 12:30. Free.

ROD LEVITT QUARTET—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

STEVE SACKS—Latin group. 1411 Broadway Plaza at 38th St., at 12:30. Free.

BILL TURNER—Country-Western group. City Hall steps at 12:15. Free.

HERMINE BARTEE AND THE ARMONIA CHAMBER ENSEMBLE—Spirituals, music by Gershwin, and music "from deepest Africa." Bethune Houses Courtyard, W. 157th St. and Amsterdam Ave., at 7. Free.

BARGEMUSIC—Pianist William Doppmann. Music by Bach, Beethoven, Debussy, Barber. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

THE EVERLY BROTHERS—Midwood Field, E. 16th St. and Ave. K or Ave. L, Brooklyn, at 7:30. Free.

JULIUS GROSSMAN ORCHESTRA—See 7/22 for program. Tonight at Immaculate Conception Church, Ditmars Blvd. and 29th St., Astoria, Queens, at 7:30. Free.

SEUFFERT BAND, George F. Seuffert conductor. Beach 116th St., Rockaway, Queens, at 7:30. Free.

CIRCUMFERENCE JAZZ BAND—Thompson Hill Park, 43rd St. and Greenpoint Ave., Sunnyside, Queens, at 7:30. Free.

BENNY POWELL & THE BASIC ALUMNI BAND—Jazz. McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 7. Free.

CONCRETE APPLE—Classics by The Beatles. Owl's Head Park, 68th St. and Colonial Rd., Brooklyn, at 7. Free.

FOCAL POINT, women's jazz-fusion quintet, with Robin Connell/**LYDIA ADAMS DAVIS,** folksinger. Schoolyard of I.S. 96, W. 11th or W. 12th St., between Ave. P and Bay Pkwy., Brooklyn, at 7. Free.

CARAMOOR MUSIC FESTIVAL—St. Luke's Chamber Ensemble. Works by Mozart, Beethoven, Copland, Rieti (premiere). Katonah, N.Y. (914-232-5035). Spanish Courtyard at 4:15. Free.

KOOL & THE GANG—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $20.

WATERLOO MUSIC FESTIVAL—Tonight, Fats Domino and Jerry Lee Lewis. Waterloo Village, Stanhope, N.J. (201-347-4700), at 7. $12.50, $17.50.

NORTHPORT COMMUNITY BAND/NORTHPORT CHORALE—William Baker, Donald Sherman conductors. Northport Community Park, on the harbor, foot of Main St., at 8:30. Free.

HUNTINGTON MEN'S CHORUS, Bart Folse conductor; evening includes a singalong. Heckscher Park, Huntington, L.I., at 8:30. Free.

Friday, July 24

MOSTLY MOZART—Festival Orchestra, John Nelson conductor; pianist Horacio Gutierrez, violinist Joshua Bell. Gounod's *Petite symphonie* for Winds; Mozart's Piano Concerto No. 17 and Violin Concerto No. 3; Haydn's Symphony No. 80. Avery Fisher Hall at 8. $8–$16. Also Sat., 7/25. Pre-concert recital at 7: Mr. Bell and pianist Sandra Rivers.

THE THOMPSON TWINS—Radio City Music Hall at 8. $20.

SERIOUS FUN!—See 7/22. Tonight: John Hassell, electronic composer and trumpeter, and Farafina, dance percussion group from Africa, in the American premiere of *Chemistry.* Alice Tully Hall at 8. $20.

RHYTHM & BLUES SUPERFEST—See 7/23.

SUMMERGARDEN—Museum of Modern Art Sculpture Garden, 14 W. 54th St., open 6–10 p.m. Performers are artists from the Juilliard School. Tonight: pianist Emma Tahmisian plays Debussy's *Images,* Books 1 and 2, and Schubert's Sonata Op. 42. Free.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. "A Night at the Circus": works by Fucik, King, Stravinsky, Ives, Bamert, Gershwin, Handy. Lincoln Center Damrosch Park at 8. Free.

VALERIE NARANJO MARIMBA QUARTET—55 Water St. at Coenties Slip, Plaza South, at 12:15. Free.

BOB JACKSON AND TRIO—Vocal jazz. Bryant Park, off Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

LYNN HANEY/ABBY MENDEZ—Music for voice and guitars. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

JULIUS GROSSMAN ORCHESTRA—See 7/22 for program. Tonight, at Kissena Park, Oak Ave. and 164th St., Flushing, at 8. Free. If rain, P.S. 107.

DAPHNE WEEKES'S NEW SOUNDS—Calypso and reggae. Steeplechase Park, Surf Ave., Brooklyn, at 2. Free

CARAMOOR MUSIC FESTIVAL—St. Luke's Chamber Ensemble; cellist Myron Lutzke. Overture and Airs from Mozart's *Cosi fan tutte;* Haydn's Cello Concerto in C;

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MUSIC & DANCE

Mendelssohn's Symphony for Strings in c; *Grieg's Holberg Suite.* Katonah, N.Y. (914-232-5035), Spanish Courtyard, at 9. $20.

SUMMERFARE—Kronos Quartet on Stage. N.Y. premieres of music by Lurie, Volans, Ge, Penderecki, Riffkin. SUNY at Purchase, N.Y. (914-253-5900), at 8. $20.

HEART—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $18.50.

KOOL & THE GANG—See 7/23.

NEW YORK SAXOPHONE QUARTET—Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. $7.50.

QUINTET OF THE AMERICAS—Music for winds. Loehmann's Plaza, Lake Grove, near Smithtown, L.I., at 7. Free.

Saturday, July 25

MOSTLY MOZART—See 7/24.

SERIOUS FUN!—See 7/22. Tonight: comedy and music with Ethyl Eichelberger, "the high priest (ess) of campy drag drama," who plays concertina and accordion, and Dollie de Luxe, the Norwegian singing duo (N.Y. debut). Alice Tully Hall at 8. $20.

PHYLLIS HYMAN AND THE JAZZ EXPLOSION JAM, with Jean Carne, Ramsey Lewis, Stanley Turrentine. Concerts on the Pier, 45th St. and Twelfth Ave. (249-8870), at 7:30. $15.

SUMMERPIER—Tribute to Lieber & Stoller, with The Coasters, The Drifters, and Friends. Pier 16, South Street Seaport Museum, Fulton St. and the East River, at 8. Free.

NATIONAL CHORALE, Martin Josman conductor. See 7/22 for program. Tonight at Damrosch Park, Lincoln Center, at 8. Free.

FERNEST & THE THUNDERS—New Orleans zydeco, with Fernest Arcenaux. Central Park SummerStage, Naumburg Bandshell, near 72nd St., mid-Park, at 3. Free.

SUMMERGARDEN—See 7/24.

EILEEN CLOHESSY/MAUREEN DOHERTY—Music for tin whistle, flute, button accordion. Eagle Tavern, 355 W. 14th St. (924-0275), at 9 and 10:30. $5.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. "Broadway Hit Parade." Seaside Park, Ocean Pkwy. at Sea Breeze Ave., Brooklyn, at 8. Free.

SEUFFERT BAND, George F. Seuffert conductor. Crocheron Park, Bayside, Queens, at 8. Free.

CHILDREN'S ORCHESTRA SOCIETY—Seuffert Bandshell, Forest Park, Woodhaven Blvd. and Myrtle Ave., Queens, at 7:30. Free.

FIFTIES HOP—See Other Events, page 95.

DIXIELAND RHYTHM BOYS—Marine Park, Fillmore Ave. and W. 19th St., Far Rockaway, Queens, at 2. Free.

LITTLE MIKE AND THE TORNADOS, with singer-guitarist Cab Lucky, guitarist Hubert Sumlin. Canarsie Pier, foot of Rockaway Pkwy. at Belt Pkwy. Overpass, Brooklyn, at 12:30. Free.

CARAMOOR MUSIC FESTIVAL—The Canadian Brass with classical and popular music, by Purcell, Byrd, Gabrieli, Bach, Henderson, and Schickele. Venetian Theater, Katonah, N.Y. (914-232-5035), at 8:30. $10–$27.50.

WATERLOO FESTIVAL—Festival Orchestra, Gerard Schwarz conductor; pianist Bella Davidovich. Respighi's *La Boutique Fantasque;* Schumann's Piano Concerto in a; Tchaikovsky's Symphony No. 4. Waterloo Village, Stanhope, N.J. (201-347-4700), at 8:30. $15.50, $17.50 in tent; lawn seating, $10.

SUMMERFARE—SUNY, at Purchase, N.Y. (914-253-5900). At 11 p.m.: Mark Helias Quartet, jazz; free. See also 7/24 above: Kronos, tonight at 8:30. At 6: pianist Russell Sherman, with "19th-century Reminiscences"; $10. See also Opera and Dance, below.

PERRY COMO—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $30.

HEART—See 7/24.

PRESERVATION HALL JAZZ BAND—Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. $12.50, $15; lawn, $7.50.

SUMMER OF MUSIC ON THE HUDSON—Festival Orchestra, Stephen Simon conductor; violinist Stanley Kurtis. Berlioz's "Roman Carnival" Overture; Bruch's *Scottish Fantasy;* Borodin's Symphony No. 2. At Lyndhurst, Tarrytown, N.Y. (914-631-7766), at 8:30. Pavilion, $8; lawn, $5, children under 12 $2. Pre-concert entertainment at 7 by Westchester's Golden Chordsmen, with grounds open for picnicking at 6:30.

FOLK MUSIC FESTIVAL—Inkhay, Walt Michael & Company, others. Heckscher Park, Huntington, L.I., at 7:30. Free.

Sunday, July 26

MOSTLY MOZART—Academy of St. Martin-in-the-Fields, Neville Marriner conductor. Elgar's "Introduction" and "Allegro"; Haydn's Symphony No. 96; Vaughan Williams's *Fantasia on a Theme by Tallis*; Bizet's Symphony No. 1 in C. Avery Fisher Hall at 8. $12–$25.

SERIOUS FUN!— See 7/22. Tonight: Charles Moulton, dancer, in "a post-modern" mode/Urban Bush Women, blending literary and folkloric elements in music and dance. Alice Tully Hall at 8. $15.

CHARLIE DANIELS BAND/MARSHALL TUCKER BAND/THE OUTLAWS—Concerts on the Pier, Pier 84, Twelfth Ave. and 45th St. (249-8870), at 7. $15.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. "Broadway Hit Parade." Lindoln Center Damrosch Park at 8. Free.

ROTUNDA ARTS FESTIVAL—At 3, South Glamorgan Youth Choir from Wales. At 4, tenor saxophonist George Coleman and quartet. At 7, The Family, in a cabaret and talent show. Riverside Park at W. 79th St. Free.

INKHAY, Pepe Santana director. Andean highland music performed on native instruments. Central Park SummerStage, Naumburg Bandshell, mid-park at 72nd St., at 3. Free.

MUSICA TRADICIONAL 1987—Sexteto Criollo Puertorrigueno. Tompkins Square Park, E. 7th St. between Aves. A and B., at 1. Free.

BARGEMUSIC—See 7/23. Today at 4.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Music Grove, Glendale, Queens, at 3. Free.

WAVE HILL TRIO—Haydn's Trio in A; Arensky's Trio in d. Wave Hill Armor Hall, Independence Ave. and 252nd St., Bronx, at 4. $8.

ED BROWN & ANNE SOHM, guitarist and singer. The Tavern at Richmondtown Restoration, 441 Clarke Ave., S.I. (718-351-1611), 1:15–3. Free with Village tickets; adults, $3; seniors, students, and children 3–18, $1.50.

INFUSION, a chamber group. Kings Plaza Shopping Center, indoors at the Mall, Flatbush Ave. and Ave. U, Brooklyn, at noon. Free.

CARAMOOR MUSIC FESTIVAL—St. Luke's Chamber Ensemble. Works by Bach. Katonah, N.Y. (914-232-5035), Spanish Courtyard at 5:30. $20.

PERRY COMO—See 7/25. Today at 3 and 7.

ONE ALTERNATIVE, a trio: oboist-French hornist and two guitarists. Indoors at Bayard Cutting Arboretum, Montauk Highway, Great River, L.I. (516-224-5420), at 2. Free ($1.50 per adult, parking fee). Take a chair or cushion.

WATERLOO MUSIC FESTIVAL—Waterloo Promenade Orchestra, Sol Greitzer conductor. Young People's Concert, featuring Ravel's *Bolero* and Britten's *Young Person's Guide to the Orchestra.* Waterloo Village, Stanhope, N.J. (201-347-4700), at 3. Free with Village admission, $7.50, seniors $5, children 6–12 $3.

SUMMERFARE—SUNY at Purchase, N.Y. (914-253-5900). Wind Band, with opera music by Mozart, at noon. Free.

Monday, July 27

MOSTLY MOZART—Music on Original Instruments, Christopher Hogwood conductor; fortepianist Steven Lubin, violinist Stanley Ritchie. Mozart's "Posthorn" Serenade; Beethoven's Piano Variations on "Rule Britannia" and Piano Concerto No. 1. Avery Fisher Hall at 8. $8–$16. Pre-concert recital at 7 by the Classical String Quartet and oboist Mark Schachman.

ABBEY SIMON, pianist. Chopin, Liszt, Paganini. WQXR concert at Damrosch Park, Lincoln Center, at 7. Free.

WOMEN IN JAZZ DOWNTOWN—Abbey Lincon Moseka, singer. 1 Chase Manhattan Plaza, Nassau and Liberty Sts., at 12:15 and 1. Free.

INGRID HAUBOLD, soprano, with pianist Brent Runnels. Washington Market Park, Greenwich and Chambers

Sts., at 6:30. Free. Rain date, Wed.

AMY BURTON, soprano/**JOHN MUSTO,** pianist. Songs by Rossini, Liszt, Barber, Musto. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

THE IRISH MINSTREL—Tenor ballads, jigs, reels, and music for Irish string band. Inwood Park, 207th St. and Seaman Ave., at 8. Free.

WEST VILLAGE CHORALE SUMMER SING—Gwen Gould conducts open readings of Handel's *Messiah,* Parts II and III, and Bernstein's *Chichester Psalms.* Final sing of the summer. St. Luke in the Fields, 487 Hudson St. near Christopher St., at 7:30. $5.

ALOUTTE TRIO—Music for violin, oboe, and bassoon, by Bach, Beethoven, Haydn, Mozart, and an American folk-song suite arranged by bassoonist Andrew Cordle. First Unitarian Church, Monroe at Pierrepont Sts., Brooklyn (212-787-0517), at 8. $5.

JULIUS GROSSMAN ORCHESTRA, with violinist Miranda Cuckson. Dreiser Community Center, 177 Dreiser Loop, Bronx, at 8. Free.

MICKEY GILLEY/DAN SEALS—Country music. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $20.

Tuesday, July 28

MOSTLY MOZART—Festival Orchestra, Leopold Hager conductor; clarinetist Richard Stoltzman, bassett-hornist Paul Gallo, cellist Janos Starker. Mendelssohn's *Konzertstuck* for Clarinet and Bassett Horn (American premiere of the orchestral version); Weber's Clarinet Concerto No. 2; Haydn's Cello Concerto in D; Mozart's Symphony No. 35, "Haffner." Avery Fisher Hall at 8. $8–$16. Same program 7/29. Pre-concert recital by Mr. Gallo, others.

JAZZ IN JULY—"The Eddie Condon Mob." 92nd Street Y at 8. Sold out.

SERIOUS FUN!—See 7/28. Tonight, a dance program by Douglas Dunn and Dancers, David Parsons, and Jane Comfort. $15.

WASHINGTON SQUARE MUSIC FESTIVAL—Dean Pratt's Big Band, music from the thirties to today. Washington Square Park, foot of Fifth Ave., at 8. Free.

NATIONAL CHORALE—See 7/22. Tonight at Damrosch Park, Lincoln Center, at 8.

JAMES BARBAGALLO, pianist. Haydn and Chopin. Trinity Church, Broadway at Wall St., at 12:45. Free.

WOMEN IN JAZZ DOWNTOWN—Robin Connell and Focal Point. 1 Chase Manhattan Plaza, Nassau and Liberty Sts., at 12:15 and 1. Free.

JANET GRICE TRIO—Improvisational music. The Knitting Factory, 47 E. Houston St. (219-3055), at 9. $5.

RAY ALEXANDER JAZZ ENSEMBLE—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

REYNOLDS/COWAN DUO—Folk music. Bryant Park, off Sixth Ave., 40th–42nd Sts., at 12:30. Free.

MANNY DURAN—Latin group. Grace Plaza, Sixth Ave. and 43rd St., at 12:30. Free.

AMERICAN TAP DANCE CHAMBER ORCHESTRA/KINSLOW-FITZKO BIG BAND—Bell Plaza, Sixth Ave. and 42nd St., at noon. Free.

JASON HWANG QUARTET—The avant-garde violinist and group. World Trade Center Plaza at 12:15. Free.

BARBARA BLISS, soprano. Operatic and Broadway music. Stuyvesant Park, off Second Ave. and 15th–17th Sts., at 12:15. Free.

ADOLF "DOC" CHEATHAM—Jazz. City Hall steps at 12:15. Free.

CONCERT BAND OF 590th AIR FORCE BAND, Capt. Roy E. Breiling conductor; with vocalists. Fort Tryon Park Playground, Broadway and Dyckman St., at 7. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Ray Robinson conducts an open reading of Mendelssohn's *Elijah.* CAMI Hall, 165 W. 57th St., at 7:30. $6.

CONCRETE APPLE, Beatles music/**THE REVELATIONS**—Bensonhurst Park, Cropsey Ave. near Bay Pkwy., Brooklyn, at 7:30. Free.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets, $5–$42. **Note:** All foreign-language operas are performed with supertitles. 7/21 at 8: Verdi's *La Traviata,* Morgan conducting; Mims, Stewart, Elvira. 7/22 at 8, Comissiona conducting: Mascagni's *Cavalleria Rusticana;* Bouleyn, Eckhart, Castle, Algieri, Wexler; also Leoncavallo's *Pagliacci;* Christos, West, Burchinal, Parcher, Silva-Marin. 7/23 at 8: Puccini's *La Boheme,* Bergeson conducting; Hynes, Dobish, Michael Sylvester (debut), Reeve, Link, Willson. 7/24 at 8: Gounod's *Faust,* Comissiona conducting; Esham, Marsee, Leech, Cheek, Dickson. 7/25 at 2: Puccini's *Tosca,* Siciliani conductor; Holleque, Grayson, McFarland. 7/25 at 8: Puccini's *La Rondine,* Siciliani conducting; Munro, Peterson, Garrison, Cornett, Wexler. 7/26, 28: no performances. 7/29–8/2: Sondheim's *Sweeney Todd, the Demon Barber of Fleet Street* (in English).

Other

SUMMERFARE—Mozart's *Cosi fan tutte,* conducted by Craig Smith, directed by Peter Sellars; 7/22, 24 at 8; 7/26 at 2:30. Mozart's *Don Giovanni,* directed by Peter Sellars and conducted by Craig Smith; 7/23, 25, 29, 31 at 8; 8/2 at 2:30. $30, $35. SUNY at Purchase, N.Y. (914-253-5900). See Dance below.

MADAMA BUTTERFLY, by Puccini. Fully staged by New York Grand Opera, conducted by Vincent La Selva. Naumburg Bandshell, Central Park, at 72nd St. 7/23 at 7:30. Free.

THE FOURTH WALL IN CHINA—The Guangdong Music and Arts Troupe of China in seven different programs of Cantonese opera, USA–Canada premiere performances. 7/20–25 at 7; 7/26 at 3. BMCC Triplex Theater, 199 Chambers St. (374-1319). $15–$35.

OPERA IN CONCERT—TOMI, at Park Royal Theater, 23 W. 73rd St. (787-3980). 7/24, 25, 31 at 8. $6.

LA ZARZUELA, an anthology of Spanish operetta selections. Repertorio Espanol, 138 E. 27th St. (889-2850). 7/25 at 8. $16.

OPERA IN CONCERT—Opera Renaissance Guild, Bandshell at Asser Levy/Seaside Park, Ocean Pkwy. and Seabreeze Ave., Brooklyn. 7/26 at 8. Free.

DANCE

CELEBRATE BROOKLYN—7/24 at 8: **Limon Dance Company/Dan Wagoner & Dancers/Mark Taylor & Friends.** 7/25 at 8: **Soh Daiko/Chen & Dancers.** 7/26 at 8: **Chuck Davis African American Dance Ensemble.** Prospect Park Bandshell, PPW and 9th St., Brooklyn. Adults, $1 contribution.

CENTRAL PARK'S SUMMERSTAGE—**Ann Carlson/Peter Reed and Contemporary Ballet Company/Charles Dennis and Frank Conversano;** Naumburg Bandshell, mid-Park near 72nd St. 7/24 at 8. Free.

HECKSCHER PARK, Huntington, L.I.—7/22 at 1:30: **Contemporary Ballet Company** in *The Jungle Book,* based on Kipling. 7/23 at 8:30: **Eglevsky Ballet Company,** in Act II of *Giselle, Tarantella, Twelfth Night.* 7/26 at 8:30: **North Carolina Dance Theatre,** in *Pentimento, Les Noces, Magnificat.* All free.

MARK TAYLOR & FRIENDS—*Batucada, Blush, Ups and Downs in the Rococo,* and *Freefall.* Prospect Park Picnic House, PPW and 3rd St., Brooklyn. 7/23 at 5. Free.

MIDSUMMER DANCES, by Jamie Stiller and Anita Willoughby. Stiller's cast includes 7 mothers and their 7-month-old babies, 7 wiggly worms, and four dancers. Willoughby's piece is *Walks and Talks.* Soldiers and Sailors Monument, Riverside Dr. at 89th St. 7/25, 7/26 at 7. Free.

REBECCA KELLY DANCE CO.—Chase Manhattan Plaza, Nassau and Liberty Sts. 7/23 at 12:30 and 1:15. Free.

ROGER TOLLE & DANCERS—Premiere of *Installations,* designed for the grounds at Wave Hill, 252nd St. and Independence Ave., Bronx (549-3200). 7/25 at 4:30. $9. Rain date 8/1.

SERIOUS FUN!—See Concerts above, 7/26, 7/28.

SUMMERDANCE—Holly Fairbank, solo. Council Ring, High Rock Park, S.I. 7/26 at 5. Free.

SUMMER DANCE CURRENTS—Eleo Pomare Dance Co. Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx. 7/28 at 6:30. Free.

SUMMERFARE—SUNY at Purchase, N.Y. (914-253-5900). The Joffrey Ballet: *Love Songs, Untitled, Light Rain, Birthday Variations;* 7/24, 25 at 8:30; 7/26 at 2:30. $18, $23. See also Concerts and Opera above and Other Events, page 95.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

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Lower New York

AMAZONAS—492 Broome St. (966-3371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Continental. Spcls: lambchops with honey mustard glaze, steamed Maine lobster, prime rib au jus. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m. L Mon.–Fri. 11 a.m.–6. Br Sat.–Sun. 7 a.m.–5. D daily 6–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St. (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GRANDE ON READE—107 Reade St., bet. W. Broadway and Church St. (513-0610). Dress opt. American/continental. Spcls: escalope of salmon wrapped with garden vegetables, calf's liver sauteed with wine served in puff pastry. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 6–11. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

IL CORTILE—125 Mulberry St., bet. Hester and Canal Sts. (226-6060). Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.–Thu. noon–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** ***No credit cards.***

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St. (431-3663). Casual. American. Spcls: veal with morels, sole with ginger and lobster, blackened rib eye steak. Res. sug. L Tue.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. Private parties for 100. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

ROEBLING'S BAR AND GRILL—11 Fulton St. (608-3980). Casual. American/seafood. Spcls: fresh Norwegian salmon with pesto beurre blanc, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Sun.–Thu. 5–11, Sat. to midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St. (807-7421). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110). **(I)** **AE.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

SPRING STREET—162 Spring St., at W. Broadway (219-0157). Dress opt. Nouvelle. Spcls: salmon (tuna or swordfish) steak grilled in woodsmoke, scallops of veal with shiitake mushrooms and noodles, pan-roasted loin of lamb. Res. sug. L Mon.–Fri. noon–5:30. Br Sat.–Sun. 11:30 a.m.–5. D daily 6–midnight. Private parties for 30–150. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

TRIBECA CAFE—74 Leonard St., bet. Broadway and Church St. (431-0211). Casual. American. Spcls: sauteed chicken livers in pear sauce, grilled bear steak, roast pheasant, grilled swordfish in herb marinade with garlic and lemon, roast loin of pork with applejack sauce. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5–11. S Mon.–Sat. 11–2:30. Private parties for 15–30. Ent. Closed Sun. **(M)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non member surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. So., at Bleecker St. (620-9622). Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E) No credit cards.**

CALIENTE CAB CO.—61 Seventh Ave. So., at Bleecker St. (243-8517). Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br and L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11, Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11 a.m.–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes and sherry vinegar-walnut oil dressing, grilled tuna with confit tomato and lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LION'S HEAD—59 Christopher St. (929-0670). Casual. American. Spcls: soft-shell crabs, fresh spinach fettuccine with porcini mushrooms, cold poached salmon with lemon mousseline. Res. sug. Br Sat.–Sun. noon–4. D Sun.–Thu. 5:30–1 a.m., Fri.–Sat. to 2. **(I–M)** **AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St. (533-0012). Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.** (344-5228). L Mon.–Fri. noon–3. D Mon.–Thu. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SABOR—20 Cornelia St. (243-9579). Casual. Cuban. Spcls: whole red snapper in green sauce, roast suckling pig (to order), Cuban pot roast. Res. sug. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghettini, grilled swordfish with two mustard sauce and fried onions, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.–Fri. noon.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

BALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri.–Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5:30–11–30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Texan. Spcls: fajitas, barbecued beef and ribs, smoked meats. Open Mon.–Tue. 11:30 a.m.–1 a.m., Wed.–Thu. to 2 a.m., Fri. to 4 a.m., Sat. 5–4 a.m., Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl. (473-7676). Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.—Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.—midnight. Private parties for 50. Outdoor café. **(M)** **AE, CB, DC, MC, V.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Italian. Spcls: Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. 11:30 a.m.–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts. (684-1757). Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thu. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St. (684-4207). Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated and grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. Spcls: pheasant and truffle dumplings, loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters,

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TRUMPET'S—Grand Hyatt, Lexington Ave. at 42nd St. (850-5999). Jacket required. American. Spcls: terrine of turbot with fresh water prawns, bourbon-glazed salmon fillet, tournedos of beef with tarragon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–11:30. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. Continental. Spcls: filet mignon, veal Margaretti, shrimp Emilliana. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–Sat. 4:30–10. Private parties for 75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. 5–9. Br Sun. noon–4. Private parties. Free D parking 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45 a.m.–3:30. D Mon.–Fri. 3:30–9. Complete L and D. Closed Sat.–Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.—Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.—Sat. to 1 a.m. **(M)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed through 7/27. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: whole steamed fish in chutney, quail in ginger garlic gravy, tandoori chicken and vegetables. Res. nec. L daily noon–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Also **Indian Oven—285 Columbus Ave., at 72nd St.** (362-7567). **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St. (206-8660). Casual. Northern Italian. Spcls: spada Genovese, tagliato manzo, gnocchi with gorgonzola. Res. sug. L Mon.—Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, DC.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St. (753-9273). Casual. American. Spcls: artichoke bottoms in vine leaves with red pepper and olive sauce, roast goose fish and deep-fried cabbage. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAPTAIN'S TABLE—860 Second Ave., at 46th St. (697-9538). Dress opt. Mediterranean seafood. Spcls: red snapper en papillote, grilled whole fish with Provençale herbs, soft shell crabs. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E) Grill Room:** L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

L'AZUR—60 E. 54th St. (319-4500). Formal. French/Continental. Spcls: delice de saumon fume et sa garniture, ravioli de homard et de St. Jacques primavera, magret de canard grille aux cerises. Res. sug. L Mon.—Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed through 8/2. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: marbré de foie gras en gelée de poivre vert, filet de flétan au Château Chalon. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. and 7/27–8/23. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Closed Sun. Private parties. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. and 7/31–9/8. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PECCAVI—251 E. 52nd St. (753-6387). Casual. American. Spcls: grilled fish, yellow tomato gazpacho. Open Mon.–Fri. noon–10:30, Sat. 6–10:30. Closed Sun.**(M)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. Nouvelle. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L daily noon–3. D daily 5:30–11. Private parties for 20–150. Pre-theatre D 5:30–7. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CAFE DE NICE—56 W. 56th St. (586-7812). Casual. French. Spcls: duck in Grand Marniere sauce, poulet Nicoise, rabbit in white wine sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, MC, V.**

CAFE FUNDADOR—146 W. 47th St. (819-0012). Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thu. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St. (245-8594). Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA GRILLADE—845 Eighth Ave., at 51st St. (265-1610). Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L and D. **(M)** **AE, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgun

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dy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5:30–10:45. Private parties for 15. Closed Sun. **(E) AE, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M) AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M) AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M) AE, DC, V.**

RESTAURANT RAPHAEL—33 W. 54th St. (582-8993). Dress opt. Nouvelle. Spcls: fricassée de moules au pistil de safron, daube de St. Jacques bordelaise, medaillons de veau au citron vert. Res. sug. L Mon.–Fri. noon–2. D Mon.–Fri. 6–9:30. Closed Sat.–Sun. **(E) AE, DC.**

RUSSIAN SAMOVAR—256 W. 52nd St. (757-0168). Jacket required. Russian. Spcls: chicken Kiev, shashlik, blini imperial, veal pojarski. Res. sug. L Tue.–Sun. noon–3. D Tue.–Sun. 5:30–midnight. Ent. Tue.–Sun. from 7. Closed Mon. **(M) AE, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E) AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I) AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I) No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave., at 45th St. 315–4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini and shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30–4. **(I) AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5. **(M) AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.-- Sat. noon–3. D Mon.–Sat 6-midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M) AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. and 8/1–9/8. **(E) AE, DC, MC.**

BRUCE HO'S FOUR SEAS—116 E. 57th St. (753-2610; 421-4292). Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight. **(M) AE, DC, V.**

CLUB A—333 E. 60th St. (308-2333). Formal. Italian. Spcls: linguini al frutti di mare, cappelli d'angelo primavera, piccata di vitello. Res. nec. D only Tue.–Sun. 9:30–4 a.m. Music for dancing from 9. Closed Mon. **AE, DC.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E) AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed through 7/26. **(M–E) AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M) AE, CB, DC.**

GIAN MARINO—237 E. 58th St. (752-1696). Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L daily 11:30–3. D daily 5–11. **(M) AE, CB, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St. (759-9047). Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30 a.m.–10:30 a.m. L daily noon–3. D daily 6–10:45. **(E) AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M) AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M) AE.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E) AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M) AE, DC.**

O'NEAL'S—60 W. 57th St., at Sixth Ave. (399-2361). Casual. American. Spcls: hamburgers, chicken salad on pita bread, baked lamb with peaches. Res. sug. Open for L and D daily 11:30 a.m.–midnight. Free D parking from 6. Private parties for 50. **(M) AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. Closed Sun. **(E) AE, CB, DC, MC, V.**

PLAZA HOTEL—*Fifth Ave. and 59th St.* (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E) Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B

Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St., Trump Tower (371-5030). Dress opt. French. Spcls: glazed chicken and mushroom blini, seafood and vegetable pancake, Terrace Five appetizer plate. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theater D 6–7. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I)** **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALBERO D'ORO—1589 Second Ave., bet. 82nd–83rd Sts. (517-4448). Dress opt. Nouvelle Italian. Spcls: scaloppina tartufata, aragosta fra diavolo, pollo piccata. Res. sug. D only Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pianist Mon.–Sat. from 8. Closed Sun. **(E)** **AE.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe.**(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, veal chop with fresh herbs, sea scollops and sea urchin with tomato fumee, crispy duck with fresh berries. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed through 7/28. **(E)** **AE, CB, DC.**

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 5–midnight. Br Sat. 11:30 a.m.–3, Sun. to 3:30. Private parties. **(M)** **AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Mon.–Sat. 6–2 a.m.

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Dancing Mon.-Sat. Private parties for 10-400. Closed through July and Aug. (E) AE, DC.

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thu. 5-12:30 a.m., Fri.-Sat. to 1:30 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 3 a.m. Bar till 4 a.m. Br Sat. -Sun. noon-4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portuguese. Res. sug. D only Sun.-Thu. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3:30. Piano bar Mon.-Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidoro. Res. nec. D only 5:30-12:30 daily. **(M)** **No credit cards.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** **AE, CB, DC, MC, V.**

QUATRO GATTI—205 E. 81st St. (570-1073). Casual. Northern Italian. Spcls: rigatoni alla vodka, red snapper marechiaro, veal chop with porcini mushroom. D Sun.-Thu. 6-11, Fri.-Sat. to 11:30. **(M)** **AE, DC.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.-4:45. D daily 4:45-3 a.m. Jazz Br Sat.-Sun. 11:30 a.m.-5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist Mon.-Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. D daily 6-10. Br Sun. noon-3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.-4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.-Sat. 6-1 a.m. Private parties 20-100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.-Sat. noon-3. Br Sun. 11:45 a.m.-3:30. D daily 5:45-11. Pianist. Spcl. prix fixe D 5:30-6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.-10:30. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D daily 6-11. Pianist. **Gerard's:** Formal. L daily 11 a.m.-4. Cocktails and hors d'oeuvres 4-1 a.m. **Le Salon:** B daily 6:30-noon. Tea 2:30-5:30. Cocktails 5-11. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th-88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.-Thu. noon-11, Fri.-Sat. to 11:30, Sun. 2-10:30. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. 5-1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th-77th Sts. (724-8666). Dress opt. Japanese. Spcls: seafood kushiyaki, seafood teriyaki, tempura. Res. sug. L Mon.-Fri. noon-2:30. D daily 5:30-11. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80-81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon-5. D Sun.-Thu. 5-1 a.m., Fri.-Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I-M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.-Sun. noon-4. D daily 5-midnight. **(M)** **AE, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th-68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 11:30 a.m.-4. D Mon-Sat. 5:30-11:30. Pianist Mon.-Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon-4. Br Sat.-Sun. noon-4. D Sun.-Thu. 4-midnight, Fri.-Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Br Sun. noon-4:30. D daily 4-midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (243-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D Mon.-Thu. 4:30-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. **(M)** **AE, MC, V.**

FANDANGO—305 West End Ave., bet. 74th-75th Sts. (877-1500). Casual. American. Spcls: white salad, wild mushroom and lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke and scallops. Res. sug. D Mon.-Thu. 5-1 a.m., Fri.-Sat. to 2 a.m. Br Sat.-Sun. 11 a.m.-4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd-64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th-75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.-Fri. 9 a.m.-11 a.m., Sat. 10 a.m.-11 a.m. Br/L Tue.-Sun. 11 a.m.-4. D Tue.-Thu., Sun. 4-11, Fri.-Sat. to midnight. Closed Mon. **(I)** **AE.**

PANARELLA'S—513 Columbus Ave., bet. 84th-85th Sts. (799-5784). Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.-Fri. 11:30 a.m.-4:30. D Sun.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30 a.m.-4:30. Pianist nightly from 7. **(M)** **AE.**

RIKYU—210 Columbus Ave., bet. 69th-70th Sts. (799-7847; -7922). Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L and D. Spec. D 5-6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd-73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D daily 5-2 a.m. Br Sat.-Sun. 10:30 a.m.-4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th-81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna and swordfish. Res. sug. Open Tue.-Sun. for B, L, tea, and D from 8 a.m.-11:30. Closed Mon. Also **1295 Madison Ave., bet. 92nd-93rd Sts.** (410-7335). Open daily. **(M)** **AE, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.-Sun. 11:30 a.m.-3:30. D Sun.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave. (885-0300). Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30 a.m.-3. D Sun.-Thu. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thu. Ent. Fri.-Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.-11 a.m. L daily 11 a.m.-4:30. D daily 4:30-10. S Sun.-Thu. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R (718-998-7851; -339-9288). Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.-Thu. 11 a.m.-11, Fri.-Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D daily 7-midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA BIANCA—167-17 Northern Blvd., Flushing (718-353-7065). Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L and D. Parking. Also **Villa Bianca East Little Neck, 251-17 Northern Blvd.** (718-631-5666). L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** **AE, CB, DC, MC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

OTHER EVENTS

FESTIVALS CELEBRATE A VARIETY OF CULTURES—Enlivening the already lively Bleecker-and-Sixth Ave. neighborhood in the Village is **Festa Italiana '87,** by now halfway through its annual stand at Bleecker and Carmine Sts. Through 7/26, you can sample foods of Italy (of course), but also Middle Eastern, Tex-Mex, Asian, and Greek specialties, cooked at the many street stands. There are rides, games, raffles, and, beginning at 7, all sorts of entertainment from Dixie to marching bands and a bit of classical music, too. The Festa centers around Our Lady of Pompei Church, and proceeds benefit its youth, AA, senior, and day-care programs, along with school and church main-tenance . . . **Little Spain's Fiesta de Santiago Apostol** begins 7/23 and continues through the weekend, on 14th St. between Seventh and Eighth Aves., 6–11 p.m. Thu. and Fri, 11 a.m.–11 p.m. Sat. and Sun. Flamenco dancers and musicians and a flock of other street entertainers will share space with food vendors, some of them the block's colorful restaurants—not all of them Spanish. Our Lady of Guadalupe Church and the local Merchants Association share sponsorship, and the fair traditionally features a bilingual Mass outdoors in front of the church, this Sun. at 11 a.m. . . . It's time again for the **Thunderbird American Indian Dancers Midsummer Pow Wow,** with dance demonstrations and serious competition along with performances to authentic chants and drum accompaniment, and the dancers are in full tribal dress. It all happens 7/25, 2–5 and 7–10; also 7/26, 1–4—on the grounds of Queens County Farm Museum, 73-50 Little Neck Pkwy. in Floral Park (718-347-3276), which opens at noon for visiting and tours of the farmhouse. Indian fry bread, corn soup, and Navajo tacos to sample, and Native American crafted items like jewelry and carving for buying and browsing. Adults, $3.50; children 6–12, $2.50.

NEW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu., 11 a.m.–7; Fri. and Sat., 11 a.m.–8; Sun., noon–8. $4.75; under 12, $2.90.

CALENDAR NOTES FOR LATE JULY—You can watch Grandmasters Arthur Bisquier, Andy Soltis, William Lombardi, and Edmar Mednis play simultaneously against 100 enthusiasts, in the fourth annual **Chess Exhibition,** 7/22, noon–3, in Bryant Park, off Sixth Ave. and 40th–42nd Sts. (rain date, 7/23). Some of the challengers are from city schools, and games will continue until "checkmate!" is called out . . . There is a **Fifties Hop** set for 7/25 at Snug Harbor, 1000 Richmond Terrace, S.I. (718-448-2500), from 2 to 10 p.m. You can either re-live the fun or learn what it was all about—Vito and The Elegants, Reparata and The Del-Irons, The Mystics will be the entertainers, and the sounds will be doo-wop and swing, with a D.J. in charge of the dancing most of the day and evening. Also hula-hoop, bubble-gum, and Twist contests, vintage cars to ogle, and more. $10 admission at the gate . . . Another of those buy-and-swap **Comic Book & Collectibles Marketplaces** will take over the Grand Ballroom of the Roosevelt Hotel, Madison Ave. and 46th St., 7/26, 10–6. *The Honeymooners'* Trixie Norton, aka Joyce Randolph, will turn up along with some top artists. $8 admission . . . Calligrapher John Cash, 7/21, and the Cremona String Quartet, 7/28, will be featured in the final two **evening open houses at the Abigail Adams Smith Museum,** 421 E. 61st St. (838-6878), 5:30–8 p.m. Knowledgeable guides will tell visitors about the 18th-century house and its period furnishings and garden, candlelit and decorated for these summer-night occasions. Admission, $3; seniors $2 . . . Meant for nature-loving parents who want to introduce their under-1-year-old babies to its pleasures, **Wave Hill's Baby Brigade** program, 7/22 at 9:30 a.m., will be led by Christine Baier, who will talk about sights, smells, and sounds, and also give tips on play safety, nature's edibles, and so on. It's free, at 252nd St. and Independence Ave., the Bronx, and there is another date scheduled by Ms. Baier, this one 8/5, a walk in Wave Hill's woods.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6; Fri.–Sun. 11 a.m.–8. $4.25; under 12, $2.75.

PERFORMERS OF NOTE—from Sweden, fifties Hollywood, and our own above- and underground theater—appear on local stages this week: Up at **Summerfare,** at SUNY in Purchase (914-253-5900), three major presentations underline this season's "Don Juan" theme: The Royal Dramatic Theatre of Stockholm, directed by Yuri Lyubimov, in *A Feast in the Plague-Time, The Little Tragedies,* by Pushkin, comprising "The Miserly Knight," "Mozart and Salieri," and "The Stone Guest" and with Bibi Andersson, Lil Terselius, and Jan-Olof Strandberg heading the cast; 7/23 at 8; 7/24, 25 at 8:30; 7/26 at 6:30; $26. The world premiere of Creations Productions Company's *Visions of Don Juan,* a multimedia "adventure into the legend," written and directed by Matthew Maguire; 7/24 at 8:30; 7/25 at 5 and 9; 7/26 at 4; $20. New York's Repertorio Espanol's *El Burlador de Sevilla* or *The Rogue of Seville,* in Spanish, written circa 1616 by Tirso de Molina; 7/25 at 1; $12 . . . Female impersonator **Alexis Del Lago** and his cabaret act *Liaisons* will take the stage at the Castillo Theater, 7 E. 20th St. (505-0170), 7/24 at 8. You'll hear torch songs and anecdotes and get a kick out of the star's jewels and gowns. And there'll be a post-performance onstage interview with Del Lago by sexologist Freda Rosen. Admission, $10 . . . It's back to the sands for Frankie Avalon and Annette Funicello, who'll be in town to hype their new movie, Paramount's *Back to the Beach.* They'll take part in the **First Annual New York City Beach Party,** 7/28 at noon, on the Austin J. Tobin Plaza in the World Trade Center. "Cousin Brucie" will be host to The Marvelettes and emcee a body-building demo, sand sculpturing, volleyball, and a beach-trivia contest.

TOURS

WALKS WITH MICHAEL LEVIN—7/25, "In old New York, from colony to capital city, 1624–1790." 7/26, "Village side streets, from Sheridan Square to Abingdon Square and back." Each, from 11 a.m.–12:30; $7. Phone for meeting place: 924-7187.

NEW YORK WALK-ABOUT—7/26 at 11 a.m. or 2, meet on N.W. corner of 14th St. and Third Ave. for "Islands of Gentility," a tour of Stuyvesant Square and Gramercy Park. (582-2015 weekdays 9–5; 914-834-5388 evenings, weekends). $6.

MIDTOWN WEST SIDE—A walk in the area formerly known as "Hell's Kitchen," with Adventure on a Shoestring (265-2663. 7/25 at noon, meet on N.W. corner of Eighth Ave. and 50th St. $5.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. All these, 7/26: 11 a.m., "A Tale of Two Architects," Cass Gilbert's Woolworth Building and Ralph Walker's New York Telephone Company building; $10. 11 a.m.–4, small-town atmosphere of Hoboken, N.J.; $12. 11 a.m.–3, inside the Brooklyn Botanic Garden; $10. 11 a.m.–2, "Terra Cotta," focusing on buildings whose architects made use of the "burnt earth" material, beginning at Washington Square; $10. 11 a.m., the underground art of the city subways; $10. 11 a.m.–3, inside the New York *Times:* "History of the Press"; $12. 11 a.m., "Great Escapes in the City," midtown oases, waterfalls, gardens; $10.

BRIGHTON BEACH—A walking tour of "Little Odessa by the Sea," with the Brooklyn Historical Society (718-624-0890). 7/25 at 1, meet on the corner of Brighton Beach Ave. and Brighton 4th St. (D train Brighton Beach stop). $5.

CENTRAL PARK—7/26, "North Meadow Environs"; meet at 2, C.P.W. and 96th St. Free.

CONEY ISLAND BEACH HUNT—A walk along the Boardwalk with a view to exploring the shore life. Meet Urban Park Ranger Fay Purpura at the Boardwalk and W. 8th St., 7/26 at 2:30, 8/2 at 7 a.m., 8/8 at 1. Free.

LOOK FOR WILD FOODS—New season of walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 7/25, Forest Park, Queens. 7/26, Central Park.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Spirituals tour, every Sun. 9 a.m.–1. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat. Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight; $60, with dinner and drinks. Reserve 24 hours ahead.

NATURE WALKS—**New York Botanical Garden,** Bronx: 7/21 at 7:30, the Native Plant Garden; $2 (220-8747) . . . **Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): Woodland walks, Sat. at 11 a.m. and Sun. at 1; $2 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free . . . **Clay Pit Ponds State Park Preserve,** Charleston, S.I. (718-967-1976): 7/22, 8–9:30 p.m., indoor slides and a walk to view nature's creatures by night—bats, owls, raccoons, et al. Free.

RADIO CITY MUSIC HALL—Backstage at the pop-music, stage-show palace; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

SPORTS

BASEBALL—**Mets:** Shea Stadium, Flushing (718-507-8499). 7/20, 21 at 7:35 and 7/22 at 1:35: vs. Atlanta; 7/24 at 7:35, 7/25, 7/26 at 1:35: vs. Houston. $6, $8.50 . . . **Yankees:** Yankee Stadium, Bronx (293-6000). 7/28, 7/30 at 7:30, and 7/29 at 1: vs. Kansas City. $8.50, $10.

STEPS—**5th Avenue Mile Qualifier** 7/26 at 9 a.m.: Over 200 runners of all ages and paces are expected to participate in this second of three 1-mile races which begin and end at the Delacorte Oval, Central Park (at 81st Street). Runners will be grouped by predicted time for each race and the three fastest times for men and women in the series will qualify for the Fifth Avenue Mile. Call the New York Road Runners Club, 860-4455, for further information; $2 (NYRRC members), $4 (non-members) per race.

GOLF—**U.S. Women's Open** 7/20-26 at the Plainfield Country Club, corner of Woodland and Maple Aves., Plainfield, N.J.: The world's finest women golfers including Jane Geddes, Nancy Lopez, and Jan Stephenson will gather for the 42nd U.S. Women's Open.

Practice Rounds: 7/20–7/22, 8 a.m.–7:30, $8 each day. Championship Rounds: 7/23–7/26, 8 a.m.–4:30, $16 each day. Call 201-753-1987.

BOXING—Felt Forum (564-4400). 7/23 at 7:30: Renaldo Snipes vs. Terry Anderson, plus 5 preliminary bouts. $10–$20.

WRESTLING—Madison Square Garden (564-4400). 7/25 at 8. World Wrestling Federation professional matches. $8–$14.

HORSE RACING—Belmont for the summer meeting, through 8/3 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 7/25, Brooklyn Handicap; 7/26, Mount Vernon (NYB).

CHILDREN

DANCING—A special performance by Young Dancers in Repertory. 7/21 at 1. Carroll Park, Carroll St. between Court and Smith Sts., Brooklyn (718-783-3077). Free.

SING-A-LONG—Join Karen Hamilton for an afternoon of songs. 7/21 at 2. New York Public Library, Jefferson Market Branch, 425 Ave. of the Americas (242-5233). Free (reservations).

STORY HOUR—Nina Jaffe will present *Sun Tales,* an hour of folktales from around the world. 7/22 at 2. Brooklyn Historical Society, 128 Pierrepont St., Brooklyn Hts. (718-624-0890). Free (reserve).

PUPPET SHOW—Enjoy Rod Young's Creative Puppetry. 7/22 at 3. Union Square Park, between 16th and 17th Sts. at Broadway (533-2838). Free.

A PROFESSIONAL FOOL—See Stanley Allen Sherman as he performs his comedy and mime. 7/22 at 1 (raindate, 7/23). Jefferson Community Center, 2205 First Ave. (977-8259). Free.

CHILDREN'S THEATER—Ujamaa Black Theater presents *Why Don't You Read a Book Today Tommy Meade?* and *Everybody Dances in the Bronx!* 7/22 at 10:30 a.m. Town Hall Foundation, 123 W. 43rd St. (840-2824). $5; adults, $10.

PUPPETS—A comedy performance by the Big Apple Puppets. 7/23 at 1. Coffey Park, the play area, at Columbia and Bay Sts., Brooklyn (718-783-3077). Free; also performing 7/27 at 1 (raindate 7/28). Washington Square Park, Fifth Ave. and W. 4th St. (977-8240). Free.

READERS OF THE LOST ART—A reader's theatre workshop. 7/23 at 10:30 a.m. Seuffert Bandshell, Forest Park Music Grove, Woodhaven Blvd. and Myrtle Ave., Woodhaven, Queens (718-291-1100). Free.

SEE YOURSELF IN CARICATURE—Artist V. Gene Meyers will sketch you at your summer best. 7/25, noon–5. FAO Schwarz, 767 Fifth Ave. (644-9400). Free.

THE MAGIC FLOUNDER—Enjoy this colorful story presented by the Ragabash Puppet Theatre. 7/26 at 3. Prospect Park Picnic House, Third St. and Prospect Park West, Brooklyn (718-965-8961). Free.

HANNABELLE, THE LADY CLOWN—See Hannabelle unleash her "ladylike" tomfoolery on the crowd. 7/28 at 1 (raindate, 7/29). Battery Park, Eagle Monument, Battery Pl. and State St. (977-8240). Free.

ZOMAR THE GREAT!—See the man who defies gravity by balancing lawn mowers and ladders on his chin. 7/28 at 1 (raindate, 7/29). Bronxdale Community Center, 1818 Watson Ave., Bronx (977-8240). Free.

THE PHANTOM SWORD'S REVENGE—A swashbuckling adventure presented by the Brooklyn Playworks in various Brooklyn Parks. 7/21 at 7:30, Marine Park; 7/22 at 7, Pierrepont St. Playground, Brooklyn Hts.; 7/23 at 2, Red Hook Arts Center; 7/25 at 5:30, Gershwin Park; 7/28 at 2, Carroll Park, Carroll Gardens; 7/29 at 6, Starret City Shopping Center; 7/30 at 3, Sunken Meadows (718-499-2293). Free.

MUSICAL TWIN BILL—See *How to Eat Like a Child,* a dance musical, and *The Orange People,* a musical dealing with prejudice, presented by Tada! 7/24, 7/27, and 7/31 at 11 a.m. and 1:30; each Sat. and Sun. at 1:30 and 3:30 through 8/2. Also, 7/27 at 7:30 and a special benefit performance, 7/20 at 7:30 (includes buffet, $25); Actors Outlet Theatre, 120 W. 28th St. (627-1732). $5; adults, $5.50.

VAUDEVILLE FOR CHILDREN—Stories, puppets, magic, games, and songs presented by puppets and members of the Unexpected Company. 7/21–8/7, Tue.–Fri. at 2. Nat Horne Theatre, 440 W. 42nd St., between 9th and 10th Aves. (787-6715). $3; adults, $4 (reserve).

CLASSIC STORIES—*Little Red Riding Hood* at 10:30 a.m., Tue.–Thu., through 7/30; *Aesop and His Fables* at 1, Tue.–Thu., through 8/13; *Frankenstien* at 10:30 a.m., Tue.–Thu., 8/4–13. Off Center Theatre, 436 W. 18th St. (929-8299). $3.75 . . . Also, every Fri., 7/24–8/14 at 10:30 a.m.: *Three Little Pigs* at Clement Moore Park, 22nd St. and 10th Ave., Manhattan. Free.

CHILDREN'S MUSICALS—*The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 13th Street Repertory Company, 50 W. 13th St. (675-6677). $3

SOUTH STREET SEAPORT MUSEUM—207 Front St. (669-9400). 7/22 at 1:"Chanteys and Forebitters"—Captain David Berson will sing authentic songs of the sea; 7/25 at 10:30 a.m.: "Children's Workshop"—Make your own whale hat, create a mural, and learn a sea chantey at the Children's Center, 165 John St.; 7/25, noon–5: "Bowlines and Bends"—Jim Lorier will demonstate knots which were part of a sailor's life; programs free with admission and most are located aboard Peking, Pier 16. Through July: "Boys at Sea—Life Aboard the Schoolship St. Mary's." Children can climb into a hammock, taste hard tack, learn ropework skills, and talk to a 19th-century first mate. Hours: 10 a.m.–5 daily. Adults $4; seniors $3; and children $2.

CENTRAL PARK PROGRAMS—At the Hans Christian Andersen Statue: 74th St. at the Model Boat Pond (360-8140). Every Sat., through 9/26, children of all ages can enjoy a different story. 7/25 at 11 a.m.: *White Wave,* by Lorraine Ackerman. Free . . . **Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 7/25 at 1: "Boats Afloat"—Construct toy boats and sail them with the Royal Yachtsman. Free (reserve). . . **The Dairy:** 64th St., Mid-Park (397-3156). 7/25 at 2 and 3: "Story Time"—See *The Boy Who Wanted to Live Forever,* by the Ragabash Theater Company. Free (reserve).

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 7/21 at 10:30 a.m.: "Dancing Workshop," a program exploring pre-dance skills, creative movement, drama games, and fine-art-forms; at 3: "The Turtle's Magic Song," a shadow puppet show based on a Brazilian folktale. Both programs at **Epiphany** branch, 228 E. 23rd St. (679-2645) . . . 7/23 at 2:30: "Rubber Stamp Art," a workshop for children to make their own book and bookmark at **Hamilton Fish Park** branch, 415 E. Houston St. (673-2290); also, 7/23 at 2:30: "Flutes on Parade," an introduction to the flute with Andrew Bolotowsky at **Washington Heights** branch, 1000 St. Nicholas Ave. (923-6054) . . . 7/24 at 10:30 a.m.: "Telling It Tall: The National Theatre of the Deaf," stories presented in sign language and the spoken word at **Lincoln Center** branch, Auditorium, 111 Amsterdam Ave. at 65th St. (870-1630); also at 2, at **Inwood** branch, 4790 Broadway near Dyckman St. (942-2445).

CLAY PIT PONDS STATE PARK PRESERVE—End of Carlin St., off Sharrotts Rd., Charleston, S.I. (718-967-1976). "Parent-Tot Nature Program"—7/25 at 10 a.m.: Parents and children can join naturalist Gert Coleman for outdoor walks, storytelling, and crafts; 7/25 at 8 p.m.: Enjoy a session of astronomy with an indoor slide presentation followed by an outdoor viewing session. Free (reservations required). "Vacation Nature Programs"—Children can discover the fascinating world of nature in a series of programs. Free (call for days, times, and reservations).

SPECIAL EXHIBITS—New York Botanical Garden, Bronx, through 9/13: "Waves III: Healing, Belief, and Celebration"—Display of plant specimens, herbs, Hispanic *botanica;* also a Chinese altar, and a home Catholic altar; all related to the customs of the Lower East Side and its Chinese, Hispanic, Jewish, and black communities, and all collected by young people ages 10–17, students in Youth From Arts program. . . **Jewish Museum,** through 8/31: "In the Picture": Children can walk among the figures of a 19th-century German Jewish family and view photographic reproductions, an audio installation; also hands-on activities. Hours: Sun. 11 a.m.–6, Mon., Wed., and Thu. noon–5, and Tue. noon–8. Museum is open free Tue. evenings 5–8. 1109 Fifth Ave. (860-1888). Adults $4; children and seniors $2. . . **Museum of the City of New York,** through 9/6: "A Child's View: New York City Through Children's Eyes," an exhibitition of artwork by local children, grades 4–6, including photography, oil painting, water colors, and crayon drawings. Hours: Tue.–Sat. 10–5; Sun. and legal holidays (except New Year's Day) 1–5. Fifth Ave. and 103rd St. (543-1672). Free.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 7/25–26 at 1:30 and 3: "Animal Masks"—Create African masks, put them on, and perform on closed-circuit video. Exhibits: Shadow wall, performance area. "Nature Area"—Collection of small animals for children to observe. "Pageant of Puppets,"—Puppets, marionettes, puppet films, video puppet stages, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn how to use finger puppets, rod puppets, and hand puppets. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3, $2.

STUDIO MUSEUM OF HARLEM—144 W. 125th (864-4500). 7/22, 24, 29, and 31 at 10 a.m. and 1 each day: "Children's Film Series"—The joys and problems of growing up are the subjects of films about young people in Africa, the Caribbean, and the U.S. See a different film each day. $1 (reserve).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Special Summer Club Adventures: "Press Club"—Children can write stories, make puzzles, and draw cartoons for the Museum's newpaper. 7/22–24 and 7/29–7/31, 10 a.m.–noon . . . "Theatre Club"—Perform in an original production written by kids. 7/22–24, and 7/29–31 at 10 a.m.–noon; performances 8/1, 2 at 2. Must register in advance, $5. Recommended for ages 8 and up. Daily Exhibits: "Sounds Around"—How humans hear and create sound, complement an exploration of music and sounds of other cultures of the world. "Under Your Feet": Children can explore geology, exploring rock material, crystals, minerals, and soil samples with microscopes. "Boneyard": Skeletons and muscles of humans and animals are revealed to teach how our bodies work. Hours: Mon., Wed., and Fri. 2–5; Thu. (family night) 2–8; Sat., Sun., and holidays 10 a.m.–5. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Special summer workshops for children each Tue. in July: 7/28 at 10:30 a.m. and 1:30: "Out of Sight"—Create a miniature environment of your favorite place. 50 cents. Hours: Tue., Thu., Fri. 10–5; Wed. 10–8; Sat., Sun. noon–5:30.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). July Theme: "Art in Its Place," an exploration of current sculpture and photographic exhibitions. Every Wed.–Fri. through 8/7 at 10:30 a.m. and 1: "Museum Matinees," an adventure in art and film for ages 6–12; special family showing, 7/26 at 3. $1.50; adults, free . . . Every Sat. and Sun. at 2: "What's Up?" a free drop in art workshop for children 6–12 . . . Every Sat. at 11 a.m.: "Arty-Facts"—A workshop that explores art concepts with games, for children ages 4 and older. Both programs free with museum admission; meet instructor in the Grand Lobby at the information desk. Hours: Mon., Wed., Thu., and Fri., 10 a.m.–5, Sat. 11 a.m.–6, Sun. 1–6. Adults, $2; children under 12, free.

RICHMONDTOWN RESTORATION—441 Clarke Ave., Staten Island (718-351-1617). "Little Folks Programs," for ages 4–12 every Thu. afternoon through 9/3. 7/23 at 2: "Tug of War and Hoop Races." All programs free with admission. $1.50; adults, $3.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., St. George, S.I. (718-727-1135). Special children's program every Sat. during the month of July with the theme, "A Celebration of Birds." 7/25, 10 a.m.–11:30 a.m.: "Bird Statues," a workshop which teaches children how to make a "feathered friend" and a stand to put it on. (reserve). $2.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 7/26 at 1: "Butterfly Kites"—A parent/child workshop in which participants will view a film about butterflies and then design hand-kites incorporating this insect's distinctive characteristics. $2 per person (reserve). "Storytelling"—Every Sat. at 11:30 a.m., for preschoolers. In the Main Gallery: "Building Buildings." Downstairs Gallery: "Big Top Puppets." Summer hours: Tue.–Fri. 1–4, Sat.–Sun. 11 a.m.–5. $2.

NEW YORK AQUARIUM—W. 8th St., Brooklyn (718-266-8500). Walruses, dolphins, sea lions, whales, sharks, and much more. "The Red Sea Exhibit"-Elaborate rockwork and coral simulate the vertical reefs of the Red Sea. "90th Anniversary Retrospective"—A photographic exhibition that traces 90 years of notable events in the New York Aquarium's history. Hours: Daily, 10 a.m.–4:45. Adults, $3.75; children, 2–12, $1.50 (under 2 free); senior citizens free, Mon.–Fri. after 2 (except holidays).

NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Joan Bud, Alan Kamen, and Hide Tanaka. 7/22: Robert Silverman Trio. 7/23: Andrew Maginley Trio. 7/24, 25: Harold Ousley Trio. 7/26: Ernest McCarty Trio. 7/27: Falkner Evans Trio. 7/28: Don Carter Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 7/22: Kingdom Came; Detroit. 7/23: Holiday Slides; Paul Vann Blues Band. 7/24: Brandos; Shane Gang. 7/25: Dots Will Echo; Shane Gang. 7/26: Joe Rocisano. 7/27: Gennaro; Frozen Concentrate. 7/28: Big Bang; Comedy night. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 7/26: Eddie Palmieri and His Friends plus Hilton Ruiz Ensemble, Tue.–Sun. at 9 and 11:30. 7/27: Jim D'Angelis/Tony Signa All Stars. 7/28–8/2: Paquito d'Rivera Quintet plus Cabo Frio. "After Hours..." the Phillip Harper Quartet play Tue.–Sun. after last set til 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 7/22: Buster Poindexter and His Banshees of Blue. 7/23: Michael McClure and Ray Manzarek. 7/24: Poco. 7/25: Norman Connors and the Starship Orchestra. 7/26: Tom Paxton; The Limeliters. 7/27: Maria Muldaur; Brian Auger and the Oblivion Express. 7/28: Omar and the Howlers. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 7/25: Pianist Steve Kuhn with Ron Carter on bass. 7/27–8/1: Pianist Hilton Ruiz with Ray Drummond on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 7/26: Lou Donaldson Quartet, Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 7/27: Bucky and John Pizzarelli, Jr. 7/28–8/2: The Henry Treadgill Sextet. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 7/23: Comedy night with m.c. Pat Abedin. 7/25: Eileen Clohessy and Maureen Doherty. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). 7/22: Bob Calument and Jo Dare. 7/23–26: Jazz-singer Anita O'Day. 7/28, 29: Scott Cossu Trio. Shows Tue.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St. (925-7414). 1940s-style antiques store and restaurant. 7/23, 30 at 9: Musical revue, *Once Upon A Radio* starring Amy Appleby, Keith Brazil, Lana Forrester, Glenn Taranto, and Bob Wilson. **AE, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. Through 7/25: Charles Eubanks. 7/26: Dom Salvador. 7/28–30: Keith MacDonald. **Upstairs:** 7/24 at 8: Deborah Filler, followed by Brad Dable at 10, and the Tommy Koenig Comedy Show at midnight. 7/25 at 8: Carols Leon, followed by Cabaret featuring Eileen Richter, Dennis Ray and stand-up comics at 9:30, 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). 7/22–25 from 10–3 a.m.: Singer Kitt Moran with pianist Mike Moran and Andy Eulau on bass. Mon.–Fri. 5–10: Singer-pianist Howard Barry. Sun.–Mon. from 10–3: Singer Stan Edwards with John Donnely on bass and pianist Larry Intorella. Tue. 10–3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 7/22: Dial 9; Bhodistics. 7/23: Kenny's 10th Anniversary Celebration. 7/24: Club Iguana; Cactus Dolls. 7/25: Hungry Dutchman; Elements. 7/26: Doug Wain via Satellite; Radical Innocence. 7/27: Aargh; Midnight Jam with David Leonard. 7/28: Jet Screamers; Torpedoes. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 7/25: Pianists John Bunch and Phil Flanigan. 7/28–8/1: Pianist Bill Mays with John Goldsby on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 8/1: *The Swinging Years of Benny Goodman's Big Bands*, with conductor Walt Levinsky and the Great American Swing Band. Two shows nightly at 9 and 11. Closed Sun. **AE, DC, MC, V.**

NIRVANA CLUB ONE—1 Times Sq. Plaza. (486-6868). Indian restaurant. 7/22: The Shakes; The Funky Knights. 7/23: English Eyes; Midnight Jam with Nerve Damage. Sets at 10, 11 and 12:30 a.m. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Jaqui Knight and Billy Kaye. Mon.: Howie Wyeth barrelhouse piano. Tue.: Jazz-singer Martha Sherrill. Music from 9. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 7/24: The Long Ryders. 7/25: Fishbone. 7/29: Nina Hagen. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 7/26: Art Blakey and the Jazz Messengers. 7/27: Tim Berne Quintet featuring Herb Robertson. 7/28–8/2: Henry Butler with Alvin Batiste, Ron Carter, and Joe Chambers. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 7/22: Tuxedo. 7/23–25: Platters. 7/28, 29: Michael Scott. 7/30–8/1: Harold Melvin and the Blue Notes. Tue.–Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 7/22: Empire State Soul Club. 7/23: The Surreal McCoys; Greg Trooper, Bluejays. 7/24, 25: Frankie Lee and Sonny Rhodes. 7/26: Eamon Goes Bye-bye; Blue Palms; The Fraidy Cats. 7/27: Cryin' Out Loud; Potentials; Daughter Judy. 7/28: Charlie Karp and the Namedroppers. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 7/24 from 10–4 a.m.: Dance to the Caribbean Explosion. 7/27: 'Salsa Meets Jazz' with Manny Oquendo's Libre and Conjunto Clasico with guest jazz soloist Sonny Fortune. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 7/26: George Coleman. 7/27: Mel Lewis and his Jazz Orchestra. 7/28–8/2: The Mulgrew Miller Quintet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). Through 7/26: The Sonny Fortune Group. 7/28, 29: The John Simon Group. 7/30–8/2: Houston Person and Etta Jones. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. at 8. Through 7/25: Pianist Carol Britto with Jimmy Rowser on bass. 7/27–30: Pianist John Bunch with Joe Beck on guitar and Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 7/22, 23: David Lindley and El Rayo X. 7/24: James Cotton and the Dave Keyes Band. 7/25: Marcia Ball and Dave Keyes. 7/27: Levon Helm and the Cates Bros. 7/28: Brave Combo and Ned Sublette. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. 7/22, 23, 27, 28: Tommie Joe White. 7/24: Drew Perkins; Mike Lennon. 7/25: Drew Perkins; Woody. 7/29, 30: Nancy Liker. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 *South St., Pier 17* (233-4900). Restaurant with cabaret. Through 7/26: Steve Mittleman. Shows at 9, plus Fri.–Sat. at 11:30. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 7/26: Comedians Vic Dunlop, Rich Gagliardi, Al Romero, Danny Curtis, and Hiram Kasten. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 7/22: Magician Imam and comedian Terry Day. 7/23: Magician Torkova and Terry Day. 7/24: Magician Slydini and comedian Kent Kasper. 7/25: Magician Imam and Kent Kasper. 7/28: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 7/26: Larry Amoros, D.F. Sweedler, Eric Kornfeld. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. **AE, MC, V.**

DANCING

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 9/5: The Hey Jackson Trio alternating with

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RASCAL'S DOWNTOWN—12 E. 22nd St.(420-1777). Disco dancing every Tue.–Sat. from 9–4 a.m. **AE, MC, V.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. Through 8/2: Don Glasser Orchestra alternate with Ramon Argueso Orchestra. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 7/22, 23: Diamono de Dakar. 7/24, 25: Mikata. 7/28: Yomo Toro. 7/29: Youssou N'Dour. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Joan Cushing and alter-ego, Mrs. Foggybottom, in *Lady Sings The News.* Through 8/1, Tue.–Sat. at 9: Jim Morris as President Reagan, *An Evening with the President.* Every Thu.–Sat. at 11: Singer Michael Garin. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *Flying High '87,* featuring showgirls, acrobatic dancers, singer Jeanette Colin, and French pickpocket-magician Patric Querrot; shows nightly at 9 and 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. *Bittersuite - songs of experience*, a new musical featuring Claudine Cassan-Jellison, Joy Franz, John Jellison and Joseph Neal, Mon., Fri., Sat. at 7:30, Sun. at 3 and 5:30. **No credit cards.**

HAMBURGER HARRY'S—145 W. 45th St. (840-0566). **Skylight Lounge:** Every Wed.–Sat. at 9: *The World of Wallowitch,* musical revue starring John Wallowitch, Melissa Eddy, and Betsy Ann Leadbetter. **AE.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 7/22: Julienne Marie Scanlon with Wes McAfee. 7/23: Claiborne Cary with Buddy Barnes. 7/24: Bob Stewart with David Leonhart and Michael Formanek. 7/25: Barbara Lea with Wes McAfee. 7/27, 28: Dolly Dawn with Bernie Wayne. Two shows Mon.–Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *The Best of Forbidden Broadway,* a musical comedy revue by Gerard Alessandrini starring Gerard Alessandrini, Philip Fortenberry, Roxie Lucas, Barbara Walsh, and Craig Wells; Sun., Tue.–Thu. at 8:30, Fri. and Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St. (935-0244). 7/22: The Natives Are Restless. 7/23: Colleen Whelihan. 7/24: Twins Spectacular. 7/25: Vincente deMartino; Laura Jean. 7/27: Belle Linda Halpern. 7/28: Marc Malamed's Forgotten Broadway. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker and Thompson Sts. (475-5120). *Beehive,* musical revue by Larry Gallagher, featuring Julee Cruise, B.J. Jefferson, Adriane Lenox, Debbie Lyons, Jesse Richards, and Cookie Watkins. Tue.–Thu. at 8, Fri. at 7:30 and 10, Sat. at 7 and 10, Sun. at 5. **AE, MC, V.**

TROCADERO—91 Charles St., at Bleecker St. (242-0636). 7/24 at 8: Bob Mark's spotlite night; Carol McCann at 10:30. 7/25 at 8: Mark Meachum; Carol McCann at 10:30. 7/27 at 7: Joan Bnkley; Showcase at 9. **AE, CB, DC, MC, V.**

WEST BANK CAFE—407 W. 42nd St. (695-6909). 7/22, 23 at 8:30: *Soldier From The Wars Returning*, comedy by David Campton starring Michael Countryman, John Gladstein, and Jan Harding. **AE, MC, V.**

HOTEL ROOMS

BARBIZON—140 E. 63rd St. (715-6929). **Cafe Bar:** Pianist Dale Elliot, nightly 5–11, except Sun. and Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Bemelmans Bar:** Pianist Dick Wellstood, Mon.–Fri. 9:30–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

GRAND HYATT—42nd St. at Park Ave. (883-1234). **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose, Mon.–-Sat. 5–8; followed by Paul Roth, Tue.–Sat. 8–11:30 a.m.; and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St. (398-1900). **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Through 7/25: Laraine Alison and Her Band, Tue.–Sat. from 9–2 a.m. 7/28–8/22: Linda Lee Hopkins and her Band. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

MILFORD PLAZA—261 W. 44th St. Stage Door Canteen: (354-4414). Through 7/25: Robert Woronoff of *Too Many Girls*, Tue.–Sat. at 11, with an extra show Thu.–Sat. at midnight. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Rich Siegel plays Mon.–Fri. from 6–10. Singer-pianist Larry Applewhite Sun. from 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Jerry Kravat Trio Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Devine plays Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7–4 a.m. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 7/23, 30 at 8:30: Ms. Susan Borofsky presents An Evening with "Beatrice" The Mezzanine Soprano. 7/23, 24 at 11: The musical and comedy trio Gotham in *Canned Nuts.* **No credit cards.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Gianni Monti, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Charles de Forest, Tues.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Tue.: Andy Monroe. Wed., Sat., and Mon.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

RADIO HIGHLIGHTS

Wed., July 22

3:00/WNCN—Bach: *Well-Tempered Clavier,* Book I: Preludes and Fugues Nos. 9–12; **Liszt:** Cto. for Piano No. 1 in E-flat.

WNYC—Hindemith: *The Demon;* **Griffes:** Piano Sonnets.

4:00/WQXR-AM/FM—Chopin: Mazurkas, Op. 17; **Boyce:** Cto. Grosso in e.

5:00/WNCN—Handel: Cto. for Organ No. 2 in B-Flat; **Schubert:** Variations for Piano Four-Hands in B-Flat, Op. 82.

6:00/WNCN—Vivaldi: Cto. for 2 Mandolins and Strings in G.

7:03/WQXR-AM/FM—Schumann: *Fantasiestücke,* Op. 12.

8:00/WNCN—"Caramoor Festival."

WNYC—New Jersey Chamber Music Society. **Mozart:** Clarinet Trio; **Weill:** "Frauentanz"; **Bach:** Cantata.

8:05/WQXR-AM/FM—Handel: *Water Music Suite;* **Schuman:** Sym. No. 7.

9:00/WNCN—Brahms: Sym. No. 4 in e, Op. 98; **F. and C. Doppler:** Andante et Rondo, Op. 25.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., July 23

3:00/WNCN—Albinoni: Cto. in C, Op. 10, No. 3; **Sibelius:** *Oceanides,* Op. 73.

WNYC—Dlzugozewski: *Tender Theater.*

4:00/WQXR-AM/FM—Vaughan Williams: *Serenade to Music;* **Schubert:** Sonatina in g for Violin and Piano, Op. 137.

5:00/WNCN—J. C. Bach: Oboe Qt. in B-Flat.

6:00/WNCN—Bach: Trio Sonata in G; **Wieniawski:** Polonaise Brillant in A, Op. 21.

7:00/WQXR-AM/FM—"Ensembles From the Philharmonic." Taped live from Merkin Concert Hall.

8:00/WNCN—Handel: *Ariodante:* Ballet Music; **Brahms:** Sonata for Violin and Piano No. 3 in d.

WNYC—"Celebrating Schubert." **Schubert:** *Die Winterreise.*

8:05/WQXR-AM/FM—Wagner: Sym. in C; **Adams:** Two Fanfares for Orch.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Arthur Rubinstein, piano; Symphony of the Air, Alfred Wallenstein, conductor. **Chopin:** Etude in f, Op. 25, No. 2; **Albéniz:** *Navarra;* **Debussy:** *Poisson d'or.*

Fri., July 24

3:00/WNCN—Debussy: *Préludes,* Book II: Nos. 7–12; **Boccherini:** Guitar Qnt. in e.

WNYC—Strong: Sym. No. 2; **Copland:** Sextet.

4:00/WQXR-AM/FM—Bach: French Suite No. 1 in d; **Sibelius:** *Lemminkainen Suite:* "Lemminkainen's Return."

5:00/WNCN—Chopin: Prelude in D-Flat, Op. 28, No. 15; **C. Stamitz:** Orchestral Qt. in A, Op. 4, No. 6.

6:00/WNCN—Smetana: *Salon Polkas,* Op. 7.

7:03/WQXR-AM/FM—Ravel: Qt. in F.

8:00/WNCN—J. C. Bach: Cto. for Keyboard in A; **Gershwin:** *Rhapsody in Blue.*

WNYC—"The Opera Box."

8:05/WQXR-AM/FM—Copland: *Dance Symphony;* **Bartok:** *The Miraculous Mandarin.*

9:00/WNCN—Brahms: Clarinet Qnt. in b, Op. 115; **Avison:** Cto. Grosso No. 9 in C.

WNYC—Janequin: Songs; **Jolivet:** *Suite en concert.*

9:06/WQXR-AM/FM—The San Francisco Orchestra. Herbert Blomstedt, conductor; pianist Garrick Ohlsson. **Mozart:** Sym. No. 35 in D; **Ravel:** *Bolero.*

Sat., July 25

10:00 a.m./WNCN—Gershwin: *An American in Paris;* **Handel:** Sonata for Flute and Continuo in e, Op. 1, No. 1.

WNYC—Schubert: String Qt. No. 15.

10:04 a.m./WQXR-AM/FM—"Piano Personalities." Alicia de Larrocha, piano. **Soler:** Piano Sonata in g; **Schumann:** *Carnaval.*

11:00 a.m./WNCN—Chabrier: *Suite Pastorale;* **Haydn:** Sonata for Piano No. 50 in C.

WNYC—Brahms: Serenade No. 1.

11:04/WQXR-AM/FM—Bizet: Sym. in C; **Elgar:** *Introduction and Allegro for Strings.*

12:00/WNCN—Haydn: Qt. in E-Flat, Op. 76, No. 6; **Saint-Saëns:** *Le Rouet d'Omphale.*

WNYC—Shostakovich: Sym. No. 5.

12:05/WQXR-AM/FM—Wieniawski: Violin Cto. No. 2 in D; **Beethoven:** Sym. No. 1 in C.

1:00/WNCN—Prokofiev: *Romeo and Juliet,* Op. 64: Suite No. 1.

WNYC—Vivier: *Pulau Dewata.*

2:05/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Verdi:** *Otello* (Del Monaco, Protti, Vienna Phil./von Karajan).

5:00/WNCN—Handel: Ov. in D; **Chopin:** *Six Chants Polonaise.*

5:04/WQXR-AM/FM—"Music Mountain Chamber Music Series."

6:00/WNCN—Haydn: Cto. for Cello in D, Op. 101.

7:00/WNCN—Respighi: *Pines of Rome;* **Mozart:** Flute Qt. No. 3 in C.

8:00/WNCN—Schubert: Sym. No. 5 in B-Flat; **Mendelssohn:** Scherzo in e.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Michael Stern, conductor; pianist Jahja Ling. **Schumann:** "Manfred" Ov.; **Grieg:** Piano Cto. in a; **Debussy:** *La Mer.*

9:00/WNCN—"Saturday Night Opera." **Rossini:** *L'Italiana in Algeri* (Sciutti, Simionato, Masini, Valletti, Petri, La Scala Orch. and Chorus/Giulini).

9:30/WKCR—"Opera Fanatic." **Verdi:** *Il Trovatore* (Carena, Minghini-Cattaneo, Pertile, Granforte, Sabajno).

Sun., July 26

10:00 a.m./WNCN—"Classic Guitar." **Rodrigo:** *Fantasia para un Gentilhombre;* **Boccherini:** Guitar Qnt. in D.

WNYC—Stravinsky: Cto. in D; **Schubert:** String Qt. in d, "Death and the Maiden."

11:00 a.m./WNCN—Haydn: Sym. No. 45 in f-sharp, "Farewell."

WNYC—A John Field birthday tribute, including Nocturnes and a rarely heard piano concerto.

12:00/WNCN—Bloch: *Schelomo;* **Mozart:** Divertimento No. 1 in B-Flat.

12:04/WQXR-AM/FM—Barber: Piano Cto.

1:00/WNCN—Milwaukee Symphony Orchestra. Zdenek Macal, conductor; soprano Patrice Michaels, mezzo-soprano Cynthia Hawkins, tenor Lee Henning, baritone Richard Cohn, Milwaukee Sym. Chorus. **Rossini:** *Semiramide:* Ov.; **Haydn:** Mass in d, "Lord Nelson"; **W. Schuman:** Sym. No. 3.

WNYC—Nielsen: "Helios" Ov.; **Dahl:** Cto. a tre.

1:04/WQXR-AM/FM—Tchaikovsky: Serenade in C for Strings.

3:00/WNCN—Bach: Cto. for Harpsichord No. 2 in E.

3:04/WQXR-AM/FM—The New York Philharmonic. Erich Leinsdorf, conductor; soprano Kathleen Battle. **R. Strauss:** *Le Bourgeois Gentilhomme:* "The Dinner"; *Dance Suite After Couperin;* Four Songs; **Beethoven:** Sym. No. 6 in F, "Pastorale."

5:00/WNCN—Corelli: Cto. Grosso in F, Op. 6, No. 12; **Fux:** Sinfonia for Recorder, Oboe, and Cello in F.

6:30/WNYC—Moritz: *Jubilum.*

7:00/WNCN—Grainger: *Fantasy on Gershwin's Porgy and Bess;* **Liszt:** *Les Préludes.*

8:00/WNCN—Bach: Sonata for Flute and Harpsichord in g.

8:05/WQXR-AM/FM—"Sunday Night at the Opera." **Rossini:** *Il Turco in Italia* (Caballe, Nucci, Dara, Ramey, Nat'l Phil Orch./Chailly).

9:00/WNCN—Brooklyn Philharmonic Orchestra. Lukas Foss, conductor. **Moore:** *Fanfare for Kings;* **Cowell:** Cto. for Harmonica; **Mahler:** "Das Lied von der Erde."

Mon., July 27

3:00/WKCR—"John Cage Mini-Festival." Continues through 5:00 a.m.

WNCN—Haydn: Trio Sonata in E-Flat; **Schumann:** *Manfred,* Op. 115: Ov.

WNYC—Glass *Einstein on the Beach,* Part I.

4:00/WQXR-AM/FM—Prokofiev: "Classical" Sym.; **Schubert:** Fantasy in c.

5:00/WNCN—Mozart: Sym. No. 24 in B-Flat.

6:00/WNCN—Reizenstein: Partita for Treble Recorder and Piano, Op. 13; **Gebauer:** Bassoon Trio in B-Flat, Op. 33, No. 3.

7:00/WQXR-AM/FM—"Damrosch Park Concerts." Abbey Simon, pianist.

8:00/WNYC—The Los Angeles Philharmonic. Pierre Boulez, conductor. **Boulez:** *Notations;* **Berio:** Chorale; **Bartok:** *The Wooden Prince.*

8:05/WQXR-AM/FM—Ravel: *Daphnis et Chloé:* Suite No. 1; **Mayer:** *Two Pastels.*

9:00/WNCN—Dukas: Sym. in C; **Bach:** *Six Little Preludes.*

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; cellist Mstislav Rostropovich. **Vivaldi:** Cello Cto. in C, Op. 31; **Lutoslawski:** Cello Cto.; **Dvorak:** Cello Cto. in b.

Tue., July 28

3:00/WNCN—Janácek: *Lachian Dances;* **Kuhnau:** *The Combat of David and Goliath.*

WNYC—Glass: *Einstein on the Beach,* Part II.

4:00/WQXR-AM/FM—Haydn: Sym. No. 37 in C; **Paganini:** Sonata Concertata in A.

5:00/WNCN—Saint-Saëns: *Le Rouet d'Omphale,* Op. 31; **Beethoven:** *Variations on "Bei Männern, welche Liebe fühlen."*

6:00/WNCN—Graupner: Cto. for Bassoon in c.

7:03/WQXR-AM/FM—Elgar: Qt. in e.

8:00/WNCN—Ravel: Cto. for Piano in G; **Mozart:** Cto. for Violin No. 2 in D.

WNYC—The Louisville Commissions. Lawrence Leighton Smith, conductor. **Mozart:** *Cosi fan tutte:* Ov.; **Carter:** Variations for Orch.; **Bruckner:** Sym. No. 7.

8:05/WQXR-AM/FM—Stravinsky: *The Firebird Suite;* **Boito:** *Mefistofele:* Prologue.

9:00/WNCN—Stravinsky: *Symphony in Three Movements;* **F. Couperin:** *Les Nations:* Ordre No. 3 in d, "L'Impériale."

9:06/WQXR-AM/FM—The Montreal Symphony Orchestra.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, July 22–24 and 27–28

② **WCBS**
975-4321
④ **WNBC**
664-4444
⑤ **WNYW**
535-1000
⑦ **WABC**
887-7777
⑨ **WWOR**
(201) 330-2153
⑪ **WPIX**
949-1100
⑬ **WNET**
560-2000
㉑ **WLIW**
(516) 454-8866
㉛ **WNYC**
669-7800
Ⓗ **HBO**
512-1208
Ⓜ **CINEMAX**
512-1208
Ⓝ **UPTOWN**
304-3000
Ⓢ **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are especially subject to last-minute changes.

6:00 a.m.
② ④ News
⑤ *Silverhawks*
⑦ *World News*
⑨ *Jimmy Swaggart*
⑪ Wed.: *Open Mind.* Public affairs.
Thu.: *Aprenda Ingles*
Fri.: *New Jersey Now*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
Ⓗ Fri.: *Survival Series*
Mon.: *The Pilot*
Ⓜ Thu.: **Movie:** *The Last Hurrah*
Fri.: **Movie:** *The Caine Mutiny*
Ⓢ Fri.: *Crazy Carlita*

6:30 a.m.
② News
④ *Before Hours*
⑤ *Centurions*
⑨ *700 Club*
⑪ *Mask*
Ⓗ Wed., Mon.: *The Adventures of Robin Hood*
Ⓜ Wed.: **Movie:** *Yankee Doodle Dandy*
Tue.: **Movie:** *Oscar Wilde*
Ⓢ Thu.: *The Terrible Secret*
Fri.: *Gobots: Battle of the Rock Lords*

6:35 a.m.
Ⓗ Thu.: *Which Mother Is Mine?*

6:45 a.m.
④ News
㉑ *A.M. Weather*

7:00 a.m.
④ *Today*
⑤ *Rambo*
⑦ *Good Morning America*
⑪ *Heathcliff*
⑬ *Sesame Street*
㉑ *Nightly Business Report*
㉛ *Ohayo! New York*
Ⓗ Fri., Tue.: *Seabert*
Ⓜ Mon.: *Max Headroom Show #1*
Ⓢ Wed.: **Movie:** *Mysterious Stranger*
Tue.: *The Paper Chase*

7:30 a.m.
② *Morning Program*
⑤ *Defenders of the Earth*
⑨ *Straight Talk*
⑪ *Transformers*
㉑ *Mister Rogers*
Ⓗ *Fraggle Rock*
Ⓜ Mon.: **Movie:** *Home of the Brave*
Ⓢ Thu.: **Movie:** *Urban Cowboy*

8:00 a.m.
⑤ *The Flintstones*
⑪ *GoBots*
⑬ *Mister Rogers*
㉑ *Sesame Street*
Ⓗ Wed.: **Movie:** *Cocoon*
Thu.: **Movie:** *Sesame Street Presents: Follow That Bird*
Fri.: **Movie:** *National Lampoon's European Vacation*
Mon.: **Movie:** *The Karate Kid Part II* (cc)
Tue.: **Movie:** *Superman*
Ⓜ Thu.: **Movie:** *The Wild Westerners*
Fri.: **Movie:** *The Magnificent Dope*
Ⓢ Fri.: **Movie:** *Big Trouble in Little China*
Mon.: *Joey and Redhawk*
Tue.: **Movie:** *Alice's Adventures in Wonderland*

8:30 a.m.
⑤ *My Little Pony*
⑨ *Romper Room*
⑪ *Superfriends*
⑬ *Reading Rainbow*
Ⓜ Tue.: *Screen Legends:* "James Stewart"
Ⓢ Wed.: *To Set Our House in Order*
Mon.: *Elton John in Australia*

9:00 a.m.
② *Home Shopping Game*
④ *People's Court*
⑤ *Leave It to Beaver*
⑦ *Morning Show*
⑪ *The Munsters*
⑬ ㉑ *Sesame Street*
㉛ *Captain Kangaroo*
Ⓜ Wed.: **Movie:** *The Return of October*
Mon.: **Movie:** *Yankee Doodle Dandy*
Tue.: **Movie:** *Plymouth Adventure*
Ⓢ Wed.: *Weird Al Yankovic*

9:30 a.m.
② *The Judge*
④ *Love Connection*
⑤ *I Love Lucy*
⑨ *Zoobilee Zoo*
⑪ *F-Troop*
㉛ *Body Electric* (except Fri.)
Fri.: *Home Stretch*
Ⓗ Thu.: **Movie:** *Silverado*
Fri.: **Movie:** *Howard the Duck*
Ⓜ Thu.: *Screen Legends:* "Gary Cooper"
Fri.: **Movie:** *The Old Man and the Sea*

10:00 a.m.
② *$25,000 Pyramid*
④ *Sale of the Century*
⑤ *Bionic Woman*
⑦ *Jeopardy II*
⑨ *My Favorite Martian*
⑪ *Mork and Mindy* (except Thu.)
Thu.: *At the Movies*
⑬ *Mister Rogers*
㉑ *Reading Rainbow*
㉛ Wed.: *Right to Know*
Thu.: *Images/Imagenes*
Fri.: *In Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
Ⓗ Wed.: **Movie:** *Summer of '42*
Mon.: **Movie:** *Time After Time*
Ⓜ Thu.: **Movie:** *Blue Skies Again*
Ⓢ Wed.: **Movie:** *The Man Who Came to Dinner*
Thu.: **Movie:** *Yankee Doodle Dandy*
Fri.: **Movie:** *Gold Is Where You Find It*
Mon.: **Movie:** *The Red Badge of Courage*
Tue.: **Movie:** *Blood Alley*

10:30 a.m.
② *New Card Sharks*
④ *Classic Concentration*
⑦ *Split Second*
⑨ *The Monkees*
⑪ *Sanford and Son*
⑬ *Owl/TV*
㉑ *Secret City*
㉛ Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown's Journal*
Mon.: *Japan: The Living Tradition*
Tue.: *European Journal*
Ⓗ Tue.: **Movie:** *Weird Science*
Ⓜ Wed.: **Movie:** *Oscar Wilde*

11:00 a.m.
② *Price Is Right*
④ *Wheel of Fortune*
⑤ *Bewitched*
⑦ *Who's the Boss?*
⑨ *Bosom Buddies*
⑪ *Sanford and Son*
⑬ *Newton's Apple*
㉑ *Body Electric*
㉛ *Video Music Box*
Ⓜ Fri.: **Movie:** *Gospel*
Tue.: **Movie:** *The Bachelor and the Bobby-Soxer*

11:30 a.m.
④ *Scrabble*
⑤ *One Day at a Time*
⑦ *Bargain Hunters*
⑨ *House Calls*
⑪ *Best Talk in Town*
⑬ *Wild America*
㉑ *Frugal Gourmet*
Ⓗ Fri.: *TV Around the World With George Plimpton*
Ⓜ Thu.: **Movie:** *King Kong*
Mon.: **Movie:** *Just Another Missing Kid*
Ⓢ Mon.: **Movie:** *The Jewel of the Nile*

12 NOON
② ⑨ News
④ *Super Password*
⑤ *All in the Family*
⑦ *Ryan's Hope*
⑪ *Odd Couple*
㉛ Wed.: *The Session*
Thu.: *Human Faces of the Pacific*
Fri.: *Alive From Off Center*
Mon.: *International TV*
Tue.: *South American Journey*
Ⓗ Wed.: **Movie:** *The Karate Kid Part II*
Thu.: **Movie:** *Dummy*
Fri.: **Movie:** *The Corn Is Green*
Mon.: **Movie:** *Haunted Honeymoon*
Tue.: **Movie:** *Summer of '42*
Ⓢ Wed.: *Elton John in Australia*
Fri.: **Movie:** *Clue*
Tue.: **Movie:** *The Sure Thing*

12:30
② *Young and the Restless*
④ *Word Play*
⑤ *Archie Bunker's Place*
⑦ *Loving*
⑪ Wed.: **Movie:** *Escape From DS-3* (1975). Bubba Smith.
Thu.: **Movie:** *The Perfect Woman* (1970). Cameron Mitchell.
Fri.: **Movie:** *Time Warp* (1975). Adam West.
Mon.: **Movie:** *Mirage* (1965). Gregory Peck.
Tue.: **Movie:** *The Three Musketeers* (1974). Oliver Reed.
㉛ Wed.: *Club Date: Cal Tjader*
Thu.: *The Movie Palaces*
Fri.: *Live at Wilebeski's*
Ⓜ Wed.: **Movie:** *Holy Matrimony*
Fri.: **Movie:** *The Bachelor and the Bobby-Soxer*
Ⓢ Thu.: **Movie:** *Pee-wee's Big Adventure*

1:00
④ *Days of Our Lives*
⑤ *Hour Magazine*
⑦ *All My Children*
⑨ Wed.: *Phil Silvers Show*
Thu.: **Movie:** *My Man Godfrey* (1957). June Allyson.
Fri.: **Movie:** *The Egg and I* (1947). Claudette Colbert.
Mon.: **Movie:** *Francis Joins the Wacs* (1954). Donald O'Connor.
Tue.: **Movie:** *Up Front* (1951). David Wayne.
㉛ Wed.: *Mystery!: The Adventures of Sherlock Holmes*
Thu.: *Upstairs, Downstairs*
Fri.: *Rare Silk*
Mon.: *Bradshaw on the Family*
Tue.: *Masterpiece Theatre: The Jewel in the Crown*
Ⓜ Mon.: **Movie:** *The Beniker Gang*
Tue.: **Movie:** *Big Wednesday*

1:30
② *Bold and the Beautiful*
⑨ Wed.: **Baseball:** Mets vs. Atlanta
Ⓗ Fri.: **Movie:** *Ordeal by Innocence*
Mon.: **Movie:** *Dummy*
Ⓜ Thu.: **Movie:** *Fury at Gunsight Pass*
Ⓢ Wed.: **Movie:** *The Fixer*
Mon.: **Movie:** *Gremlins*

2:00
② *As the World Turns*
④ *Another World*
⑤ *Dennis the Menace*
⑦ *One Life to Live*
⑬ *This Old House*
㉛ Wed.–Fri.: *Marie Curie*
Mon., Tue.: *Madame Bovary*
Ⓗ Wed.: **Movie:** *The Great Adventure*
Thu.: **Movie:** *Big Trouble in Little China*
Tue.: *Welcome Home Highlights*
Ⓜ Wed.: **Movie:** *Agnes of God*
Ⓢ Thu.: **Movie:** *The Trip to Bountiful*
Fri.: **Movie:** *Captain Horatio Hornblower*
Tue.: **Movie:** *King Solomon's Mines*

2:30
⑤ *The Jetsons*
⑪ *Scooby Doo*
⑬ *Justin Wilson's Louisiana Cookin'*
Ⓜ Fri.: **Movie:** *Eleni*
Mon.: *Comedy Experiment*

3:00
② *Guiding Light*
④ *Santa Barbara*
⑤ *She-Ra*
⑦ *General Hospital*
⑨ *Cannon* (except Wed.)
⑪ *Smurfs*
⑬ *French Chef*
㉑ *Lilias, Yoga, and You*
㉛ *Square One TV*
Ⓗ Fri.: *Survival Series*
Ⓜ Thu.: **Movie:** *Santa Claus*
Mon.: **Movie:** *Labyrinth*
Tue.: **Movie:** *Better Off Dead*

3:30
⑤ *He-Man*
⑪ *Ghostbusters*
⑬ *Frugal Gourmet*
㉑ *Hooked on Aerobics*
㉛ Wed.: *The Real Adventures of Sherlock Jones*
Thu.: *The Perkins Family*
Fri., Mon.: *Mechanical Universe*
Tue.: *Our Friends on Wooster Square*
Ⓗ Wed., Tue.: **Movie:** *The Silent One*
Mon.: **Movie:** *The Great Adventure*

4:00
② *Divorce Court*
④ *Donahue*
⑤ *Thundercats*
⑦ *Oprah Winfrey Show*
⑨ *Barnaby Jones* (except Wed.)
⑪ *G.I. Joe*
⑬ ㉑ *Sesame Street*
㉛ Wed.: *Wildside*
Thu.: *America*
Fri.: *Nature Scene*
Mon.: *Great Outdoors*
Tue.: *Makeover*
Ⓗ Thu.: *Which Mother Is Mine?*

Fri.: *The Bet*
Ⓜ Wed.: **Movie:** *This Is My Affair*
Ⓢ Wed.: *Me and Dad's New Wife*
Thu.: **Movie:** *Alices Adventures in Wonderland*
Fri.: *GoBots: Battle of the Rock Lords*
Mon.: *Joey and Redhawk*
Tue.: *Mystery at Fire Island*

4:15
⑨ Wed.: *Kiner's Korner*

4:30
② *Superior Court*
⑤ *Gilligan's Island*
⑨ Wed.: *Greats of the Game*
⑪ *Good Times*
㉛ Wed.: *National Academic Championship*
Thu.: *Adam Smith*
Fri.: *The Living Planet*
Mon.: *American Art Forum*
Tue.: *Body Electric*
Ⓗ Fri.: **Movie:** *The Legend of Billie Jean*
Ⓜ Fri.: **Movie:** *Turtle Diary*
Ⓢ Mon.: *Crazy Carlita*

5:00
② ④ ⑦ News
⑤ *Brady Bunch*
⑨ *Hawaii Five-O* (except Fri.)
Fri.: **Baseball:** Mets vs. Houston (doubleheader)
⑪ *CHiPs*
⑬ *Mister Rogers' Neighborhood*
㉑ *Sesame Street*
㉛ Wed.: *Soapbox With Tom Cottle:* "Teens and Their Feelings"
Thu.: *Great Decisions '87*
Mon.: *Innovation.* Science program.
Tue.: *Bodywatch*
Ⓗ Thu.: **Movie:** *Hotel*
Mon.: *The Pilot*
Ⓜ Thu.: **Movie:** *Arthur*
Mon.: **Movie:** *The Old Man and the Sea*
Tue.: **Movie:** *Jake Speed*
Ⓢ Wed.: *To Set Our House in Order*
Mon.: **Movie:** *BMX Bandits*
Tue.: **Movie:** *Alice's Adventures in Wonderland*

5:30
② News
⑤ *What's Happening?*
⑬ *Reading Rainbow*
㉛ *City Comment*
Ⓗ Wed.: **Movie:** *Superman*
Mon.: **Movie:** *Big Trouble in Little China* (cc)
Tue.: **Movie:** *Silverado* (cc)
Ⓢ Wed.: **Movie:** *Mysterious Stranger*
Fri.: *Crazy Carlita*

5:45
㉛ *News From City Hall*

Weeknights, July 22–24 and 27–28

WED., JULY 22

6:00
② ④ ⑦ News
⑤ *Three's Company*
⑨ *Matt Houston*
⑪ *Gimme a Break*
⑬ *New Jersey News*
㉑ *Computer Chronicles*
㉛ Italian programming (concludes at 8)
Ⓜ **Movie:** *Simon*

6:30
⑤ *M*A*S*H*
⑦ News
⑪ *Benson*
⑬ *Nightly Business Report*
㉑ *Long Island Report*

7:00
② ④ ⑤ News
⑦ *Jeopardy*
⑨ *$100,000 Pyramid*
⑪ *The Jeffersons*
⑬ *Madhur Jaffrey's Indian Cookery*
㉑ *Nightly Business Report*
Ⓢ *Weird Al Yankovic*

7:30
② *Wheel of Fortune*
④ *New Newlywed Game*
⑤ *Current Affair*
⑦ *Hollywood Squares*
⑨ *Entertainment Tonight*
⑪ News
⑬ *MacNeil/Lehrer*
㉑ *Wild America:* "Owls"

8:00
② *Mike Hammer*
④ *Highway to Heaven*
⑤ **Movie:** *The Devonsville Terror* (1983). Robert Walker.
⑦ *Perfect Strangers*
⑨ News
⑪ **Movie:** *Foxes* (1980). Jodie Foster.
㉑ ㉛ *National Geographic Special:* "Creatures of the Mangrove"
Ⓗ **Movie:** *Running Scared*
Ⓜ **Movie:** *Big Trouble*
Ⓝ **Movie:** *Those Glory, Glory Days*
Ⓢ *Elton John in Australia*

8:30
⑦ *Head of the Class*
⑨ *Million Dollar Chance of a Lifetime*
⑬ *You Gotta Have Art:* "Memories of Monet"

9:00
② *Magnum, P.I.*
④ *Night Court*
⑦ *MacGyver*
⑨ **Movie:** *Battle Cry* (1955). Van Heflin, Tab Hunter.
⑬ *Smithsonian World*
㉑ *1915*
㉛ *Australian Movie of the Week*

9:30
④ *Bennett Brothers*
Ⓜ *Comedy Experiment*
Ⓢ **Movie:** *The Pope of Greenwich Village*

10:00
② **Special:** *What's Going On?* Teenagers talk about what it's like to grow up in the 1980s.
④ *St. Elsewhere*
⑤ ⑪ News
⑦ *Hotel*
⑬ *Chessgame*
Ⓗ *1st and Ten*
Ⓜ **Movie:** *Highlander*
Ⓝ **Movie:** *An Indecent Obsession*

10:30
⑪ News
㉛ *Human Faces of the Pacific*
Ⓗ *1st and Ten*

11:00
② ④ ⑦ News
⑤ *Late Show*
⑪ *Odd Couple*
㉛ *Secret Agent*
Ⓗ **Movie:** *The Karate Kid Part II*

11:30
② *Hot Shots*
④ *Tonight Show*
⑦ *Nightline*
⑪ *The Honeymooners*
⑬ *India.* An exploration of astrology and its role in contemporary Indian life.
㉑ *TV Classics: Racket Squad*

11:45 a.m.
Ⓢ **Movie:** *Emmanuelle*

11:50 a.m.
Ⓜ **Movie:** *Aliens*

12 MIDNIGHT
⑤ *WKRP in Cincinnati*
⑦ **Movie:** *The Sunshine Patriot* (1968). Cliff Robertson.
⑨ *Cannon*
⑪ *Star Trek*
⑬ *Masterpiece Theatre: The Jewel in the Crown*
㉑ *Long Island Report*
Ⓝ **Movie:** *The Last Metro*

12:30 a.m.
④ *David Letterman*
⑤ *Archie Bunker's Place*
㉑ *Nova:* "Edgerton and His Incredible Seeing Machine"

12:40 a.m.
② **Movie:** *The City* (1977). Robert Forster.

12:55 a.m.
Ⓗ **Movie:** *On Location*

1:00 a.m.
⑤ *The Ropers*
⑨ *Joe Franklin Show*
⑪ *Twilight Zone*

1:30 a.m.
④ ⑪ News
⑤ *Get Smart*
Ⓢ **Movie:** *As Is*

2:00 a.m.
② ⑦ News
④ *Ask Dr. Ruth*
⑤ **Movie:** *The Flesh Eaters* (1966). Rita Morley.
⑨ **Movie:** *Slaughter on Tenth Avenue* (1957). Richard Egan.
⑪ *Twilight Zone*
Ⓗ *Young Comedians Reunion*

2:10 a.m.
Ⓜ **Movie:** *Cujo*

2:30 a.m.
④ *Crosswits*
⑦ *Nightlife*
⑪ *Twilight Zone*

3:00 a.m.
④ *Sally Jessy Raphaël*
⑦ *The Avengers*
⑪ **Movie:** *Sherlock Holmes in Pursuit to Algiers* (1945). Basil Rathbone, Nigel Bruce.
Ⓢ **Movie:** *Lost in America*

3:05 a.m.
Ⓗ *On Location*

3:30 a.m.
④ *New Record Guide*

3:45 a.m.
Ⓜ **Movie:** *Desert Hearts*

3:50 a.m.
⑤ *Make Room for Daddy*

4:00 a.m.
④ *Ben Casey*
⑦ *Tales of the Unexpected*
⑨ **Movie:** *Man With a Cloak* (1951). Joseph Cotten.

4:05 a.m.
Ⓗ *On Location*

4:30 a.m.
⑦ *Card Sharks*
⑪ *One Step Beyond*

4:40 a.m.
Ⓢ **Movie:** *BMX Bandits*

5:00 a.m.
④ *Here's Lucy*
⑦ *Dating Game*
⑪ *One Step Beyond*

5:10 a.m.
Ⓗ *The Lost Minutes of Billy Crystal*

5:15 a.m.
Ⓜ *Comedy Experiment*

5:30 a.m.
④ *Here's Lucy*
⑤ *Jayce*
⑦ *Morning Stretch*
⑨ ⑪ News

5:40 a.m.
Ⓗ *On Location*

THU., JULY 23

6:00
② ④ ⑦ News
⑤ *Three's Company*
⑨ *Matt Houston*
⑪ *Gimme a Break*
⑬ *New Jersey News*
㉑ *New York's Master Chefs*
㉛ Italian programming (concludes at 8)
Ⓢ **Movie:** *The Red Badge of Courage*

6:30
⑤ *M*A*S*H*
⑦ News
⑪ *Benson*
⑬ *Nightly Business Report*
㉑ *Long Island Report*

7:00
② ④ ⑤ News
⑦ *Jeopardy*
⑨ *$100,000 Pyramid*
⑪ *The Jeffersons*
⑬ *Profiles of Nature:* "World of the Mountain"
㉑ *Nightly Business Report*
Ⓜ **Movie:** *Goonies*

7:30
② *Wheel of Fortune*
④ *New Newlywed Game*
⑤ *Current Affair*
⑦ *Hollywood Squares*
⑨ *Entertainment Tonight*
⑪ News
⑬ *MacNeil/Lehrer*
㉑ *Wild America:* "Hog Wild!"
Ⓗ *Welcome Home Highlights*
Ⓢ **Movie:** *Pee-wee's Big Adventure*

8:00
② *Scarecrow & Mrs. King*
④ *Cosby Show*
⑤ **Movie:** *The Raven* (1963). Vincent Price.
⑦ *Starman*
⑨ News
⑪ **Movie:** *The Shining* (1980). Jack Nicholson.
㉑ *Automania*
㉛ *The Ascent of Man*
Ⓝ **Movie:** *Secret Places*

8:30
④ *Family Ties*
⑨ *Million Dollar Chance of a Lifetime*
⑬ *Currents:* "Testing the Drug Test"
㉑ *This Old House*

9:00
② **Movie:** *Airplane II: The Sequel* (1982). Robert Hays.
④ *Cheers*
⑦ *Our World*
⑨ **Movie:** *Mister Roberts* (1955). Jack Lemmon, Henry Fonda, James Cagney. Terrific all-star cast in this classic W. W. II comedy-drama; Oscar for Lemmon.
⑬ *Heritage: Civilization and the Jews*
㉑ *Mystery!: The Adventures of Sherlock Holmes*
㉛ *Masterpiece Theatre: The Jewel in the Crown*
Ⓗ **Movie:** *Silverado*
Ⓜ **Movie:** *Better Off Dead*
Ⓢ **Movie:** *Urban Cowboy*

9:30
④ *Molly Dodd*

10:00
④ *L.A. Law*
⑤ News
⑦ *20/20*
⑬ *First Among Equals*
㉑ *Masterpiece Theatre: The Jewel in the Crown*
㉛ *Mystery!: The Adventures of Sherlock Holmes*
Ⓝ **Movie:** *Wanda*

11:00
② ④ ⑦ ⑪ News
⑤ *Late Show*
⑬ *Jazz Tonight.* The great jazz saxophone player, John Coltrane, is profiled in a compilation of rare footage take from international television specials; also, interviews with musicians Reggie Workman, Elvin Jones, and Jimmy Cobb.
㉑ *Monty Python's Flying Circus*
㉛ *Secret Agent*
Ⓜ *Max Headroom Show #1*

11:30
② *Night Heat*
④ *Tonight Show*
⑦ *Nightline*
⑨ *Entertainment Tonight*
⑪ *The Honeymooners*
㉑ *TV Classics: Racket Squad*
Ⓗ **Movie:** *Big Trouble in Little China*
Ⓜ **Movie:** *Home of the Brave*
Ⓢ **Movie:** *The Trip to Bountiful*

12 MIDNIGHT
⑤ *WKRP in Cincinnati*
⑦ **Movie:** *Harry and Son* (1984). Paul Newman, Robby Benson.
⑨ *Cannon*
⑪ *Star Trek*
㉑ *Long Island Report*
Ⓝ **Movie:** *The Private Life of Don Juan*

12:30 a.m.
④ *David Letterman*
⑤ *Archie Bunker's Place*
㉑ *National Geographic Special:* "Creatures of the Mangrove"

12:40 a.m.
② **Movie:** *Deadman's Curve* (1978). Richard Hatch.

1:00 a.m.
⑤ *The Ropers*
⑨ *Joe Franklin Show*
⑪ *Twilight Zone*

1:05 a.m.
Ⓜ **Movie:** *Creepshow*

1:15 a.m.
Ⓗ **Movie:** *Gymkata*

1:20 a.m.
Ⓢ **Movie:** *Maximum Overdrive*

1:30 a.m.
④ ⑪ News
⑤ *Get Smart*

2:00 a.m.
② News
④ *Ask Dr. Ruth*
⑤ **Movie:** *Nightmare in the Sun* (1965). John Derek.
⑨ **Movie:** *Six Bridges to Cross* (1955). Tony Curtiss.
⑪ *Twilight Zone*

2:30 a.m.
④ *Crosswits*
⑦ News
⑪ *Lifestyles of the Rich and Famous*

2:50 a.m.
Ⓗ **Movie:** *The Annihilators*

3:00 a.m.
④ *Sally Jessy Raphaël*
⑦ *Nightlife*
Ⓢ **Movie:** *Adventures of a Plumber's Mate*

3:05 a.m.
Ⓜ **Movie:** *Fiona*

3:30 a.m.
④ *New Record Guide*
⑦ *Branded*
⑪ **Movie:** *Charlie Chan and the Red Dragon* (1946). Sidney Toler.

3:45 a.m.
⑤ *Make Room for Daddy*

4:00 a.m.
④ *Ben Casey*
⑦ *Tales of the Unexpected*
⑨ **Movie:** *The Fighter* (1951). Lee J. Cobb.

4:20 a.m.
Ⓗ *Welcome Home Highlights*
Ⓢ **Movie:** *Alice's Adventures in Wonderland*

4:25 a.m.
Ⓜ **Movie:** *Dead and Buried*

TELEVISION

4:30 a.m.
7 *Card Sharks*

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*
11 *One Step Beyond*

5:30 a.m.
4 *Here's Lucy*
5 *Jayce*
7 *Morning Stretch*
9 11 News

FRI., JULY 24

6:00
2 4 7 News
5 *Three's Company*
9 **Baseball:** Mets vs. Houston (doubleheader, continued from 5 p.m.)
11 *Gimme a Break*
13 *New Jersey News*
21 *Madeleine Cooks*
31 Italian programming (concludes at 8)
S **Movie:** *Just Friends*

6:30
5 *M*A*S*H*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
H **Movie:** *Death of a Salesman*
M **Movie:** *Urban Cowboy*

7:00
2 4 5 News
7 *Jeopardy*
11 *The Jeffersons*
13 *Sneak Previews*
21 *Nightly Business Report*
S *Shelley Duvall's Tall Tales & Legends: Ponce de León*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
11 News
13 *MacNeil/Lehrer*
21 *Wild America:* "Antlered Kingdom"

8:00
2 **Special:** *Bugs Bunny All-Star Anniversary*
4 *Stingray*
5 **Movie:** *He Knows You're Alone* (1980). Don Scardino.
7 *Sledge Hammer!*
9 News
11 **Movie:** *Carnal Knowledge* (1971). Ann-Margret, Jack Nicholson.
21 *Nature:* "Treasures of the Gulf"
31 *Washington Week in Review*
N **Movie:** *Winter Flight*
S *Brothers*

8:30
7 *Mr. Belvedere*
9 **Baseball:** Mets vs. Houston (doubleheader, continued from 5 p.m.)
13 *Wall $treet Week*
31 **Movie:** *Doctor Who*
S *Hard Knocks*

9:00
2 **Special:** *American Film Institute Salute to Fred Astaire*
4 *Miami Vice*
7 **Movie:** *Young Doctors in Love* (1982). Dabney Coleman.
13 *Great Performances: Master Harold . . . and the Boys.* A television adaptation of the critically-acclaimed Broadway play about the relationship between a white South African youth and two black men; written by Athol Fugard.
21 *American Masters: Rubinstein Remembered*
H **Movie:** *Weird Science*
M **Movie:** *Out of Bounds*
S **Movie:** *Clue*

10:00
4 *Crime Story*
5 11 News
21 *The Paul Anka Show*
N **Movie:** *Rate It X*

10:30
11 News
13 *Salestalk.* Drama which looks at the fears and fantasies of a white South African woman and her black maid.
H **Movie:** *Howard the Duck*
M **Movie:** *Jake Speed*

11:00
2 4 7 News
5 *Late Show*
11 *At the Movies*
13 **Movie:** *Hold Your Man* (1933). Clark Gable, Jean Harlow. Harlow and Gable are at their best in this delightful comedy-drama about a woman who falls in love with a jailbound man.
21 *Wall $treet Week*
31 *Secret Agent*
S **Movie:** *Runaway Train*

11:15
9 *Kiner's Korner*

11:30
2 *In Person From the Palace*
4 *Tonight Show*
7 *Nightline*
9 **Special:** *AIDS Connection: An All Night Dialogue* (concludes at 4:30 a.m.)
11 *The Honeymooners*
21 *Washington Week in Review*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 **Movie:** *Old Dracula* (1976). David Niven.
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *The Marquis of O*

12:20 a.m.
M **Movie:** *Snow Bunnies*

12:30 a.m.
2 **Movie:** *Follow Your Dreams* (1983). Kathleen Quinlan.
4 *David Letterman*
5 *Star Search*
21 **Movie:** *Sherlock Holmes and the Woman in Green* (1945). Basil Rathbone.
H **Movie:** *Tomboy*

1:00 a.m.
11 *Run Away With the Rich and Famous*
S **Movie:** *King of the City*

1:30 a.m.
4 *Friday Night Videos*
5 *Dream Girl*
11 News

1:50 a.m.
M **Movie:** *Flesh + Blood*

2:00 a.m.
5 *Solid Gold*
7 News
11 *Twilight Zone*

2:05 a.m.
H *Bette Midler*

2:30 a.m.
2 **Movie:** *Fantastic Invasion of Planet Earth* (1970). Michael Cole.
4 News
7 *Nightlife*
11 *Twilight Zone*

2:50 a.m.
S **Movie:** *The Bitch*

3:00 a.m.
4 *Crosswits*
5 **Movie:** *Celebration at Big Sur* (1971). Joan Baez.
7 *The Avengers*
11 **Movie:** *Charlie Chan in Shadows Over Chinatown* (1948). Sidney Toler.

3:30 a.m.
4 *Sally Jessy Raphaël*

3:40 a.m.
H **Movie:** *Brazil*

4:00 a.m.
4 *Music City U.S.A.*
7 **Movie:** *The Slipper and the Rose* (1976). Richard Chamberlain.
M **Movie:** *The Verdict*

4:30 a.m.
2 *Newsmakers*
4 *New Record Guide*
11 *One Step Beyond*
9 News
S **Movie:** *Big Trouble in Little China*

5:00 a.m.
2 **Movie:** *This Child Is Mine* (1974). Don Galloway.
4 *Ben Casey*
9 News
11 *U.S. Farm Report*

5:30 a.m.
9 11 News

MON., JULY 27

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Victory Garden*
31 Italian programming (concludes at 8)

6:30
5 *M*A*S*H*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
M *Max Headroom Show #1*
S *Elton John in Australia*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Wild America:* "Time of the Grizzly"
21 *Nightly Business Report*
M **Movie:** *A Raisin in the Sun*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Wild America:* "Wild Wings"
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *ALF*
5 **Movie:** *The Domino Principle* (1977). Gene Hackman.
7 **Baseball:** To be announced
9 News
11 **Movie:** *The Omen* (1976). Gregory Peck.
21 *National Audubon Society Special:* "Condor"
31 *Video Music Box*
H **Movie:** *Haunted Honeymoon*
N **Movie:** *A Very Curious Girl*
S **Movie:** *The Jewel of the Nile*

8:30
2 *My Sister Sam*
4 *Valerie*
9 *Million Dollar Chance of a Lifetime*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Movie:** *Choices of the Heart* (1986). Melissa Gilbert.
9 **Movie:** *Days of Wine and Roses* (1962). Jack Lemmon, Lee Remick. A married couple battles alcoholism; stunning performances.
13 *American Masters:* "Nick and Murray." Chronicles the 35-year-long artistic collaboration of two dance modernchoreographers, Alwin Nikolais and Murray Louis.
21 *Nature of Things:* "Women of Kerala"
31 *Jazz Hot Summer*

9:30
2 *Designing Women*
31 *The Session*
H **Movie:** *The Karate Kid Part II*
M **Movie:** *$ (Dollars)*

10:00
2 *Cagney & Lacey*
5 11 News
13 *Upstairs, Downstairs*
21 *National Geographic Special:* "Creatures of the Mangrove"
31 *Alive From Off Center*
N **Movie:** *Smooth Talk*
S **Movie:** *Runaway Train*

10:30
11 News
31 *Club Date*

11:00
2 4 7 News
5 *Late Show*
11 *Odd Couple*
13 *India*
21 *Monty Python's Flying Circus*
31 **Movie:** *Godzilla Meets Mona Lisa* (1986). Documentary which explores the controversial Pompidou Centre in Paris.

11:30
2 *Simon & Simon*
4 *Best of Carson*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*
21 *TV Classics: The Joe Palooka Story*
H *On Location*
M **Movie:** *Out of Bounds*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 *Monday Sportsnite*
9 *Cannon*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *What's Up, Tiger Lily?*
S **Movie:** *Gremlins*

12:30 a.m.
4 *David Letterman*
5 *Archie Bunker's Place*
21 *Nature:* "Treasures of the Gulf"
H **Movie:** *Gymkata*

12:40 a.m.
2 **Movie:** *A Touch of Scandal* (1984). Angie Dickinson.

1:00 a.m.
5 *World Vision*
7 **Movie:** *Time Limit* (1957). Richard Widmark.
9 *Joe Franklin Show*
11 *Twilight Zone*
M **Movie:** *Snow Bunnies*

1:30 a.m.
4 11 News

1:55 a.m.
S **Movie:** *Emmanuelle*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *The Scars of Dracula* (1971)
9 **Movie:** *My Little Chicadee* (1940). W. C. Fields, Mae West.
11 *Twilight Zone*

2:05 a.m.
H **Movie:** *Bedroom Eyes*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*
M **Movie:** *Desert Hearts*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 News
11 **Movie:** *A Double Life* (1947). Ronald Colman, Shelley Winters. Superb melodrama about an actor who finds the role of "Othello" taking over his life; Colman won a well-deserved Oscar.

3:30 a.m.
4 *New Record Guide*
7 *Nightlife*

3:40 a.m.
H **Movie:** *Stand Alone*
S **Movie:** *The Man Who Came to Dinner*

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Tales of the Unexpected*
9 **Movie:** *The Bank Dick* (1940). W. C. Fields.

4:05 a.m.
M *Max Headroom Show #1*

4:30 a.m.
7 *Card Sharks*

4:35 a.m.
M **Movie:** *Hamburger*

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*
11 *One Step Beyond*

5:15 a.m.
H **Movie:** *The Bay Boy*

5:30 a.m.
4 *Here's Lucy*
5 *Jayce*
7 *Morning Stretch*
9 11 News

S **Movie:** *BMX Bandits*

TUE., JULY 28

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Innovation:* "Nothing to Sneeze At." The common cold, its myths, and how to prevent it.
31 Italian programming (concludes at 8)

6:30
5 *M*A*S*H*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Nature Watch*
21 *Nightly Business Report*
M **Movie:** *Passions*
S *The Paper Chase*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Wild America:* "Wild Cats." The lives of jaguars, mountain lions, bobcats, and ocelots.

8:00
2 *Simon & Simon*
4 *Matlock*
5 **Movie:** *Brass Target* (1977). Sophia Loren.
7 *Who's the Boss?*
9 News
11 **Movie:** *Prom Night* (1980). Jamie Lee Curtis.
21 *Nova*
31 **Special:** *AIDS: Teen Focus.* An open forum in which young people, parents, and educators discuss the issues surrounding the AIDS epidemic.
H *Philip Marlowe, Private Eye*
N **Movie:** *The Coca Cola Kid*
S **Movie:** *The Pope of Greenwich Village*

8:30
7 *Growing Pains*
9 *Million Dollar Chance of a Lifetime*
13 *Innovation:* "Can We Live in Space?" NASA scientists offer an exclusive and in-depth report on research to determine whether humans can live in space.

9:00
2 **Special:** *Houston Knights*
4 **Movie:** *Mafia Princess* (1986). Susan Lucci.

❼ *Moonlighting*
❾ **Movie:** *Rage!* (1980)
⓭ *Nova:* "The Search for the Disappeared." A look at how scientists in Argentina help to identify thousands of dead in the aftermath of a military reign of terror.
㉑ *South American Journey*
㉛ **Special:** *AIDS—Response to an Epidemic.* Subjects include prevention, housing, health care, and discrimination; phone lines will be open for viewer questions and responses.
Ⓗ **Movie:** *Wildcats*
Ⓜ **Movie:** *In Cold Blood*

10:00
❺ ⓫ News
❼ *Spenser: For Hire*
⓭ *Soldiers: Cavalry*
㉑ *War: A Commentary by Gwynne Dyer*
Ⓝ **Movie:** *Camila*
Ⓢ *Brothers*

10:30
⓫ News
㉛ **Special:** *AIDS Counseling Session.* Dr. Lloyd M. Moglen, a noted psychiatrist, will conduct two interviews with AIDS victims.
Ⓢ *Hard Knocks*

11:00
❷ ❹ ❼ News
❺ *Late Show*
❾ *Carol Burnett*
⓫ *Odd Couple*
⓭ *Intercom:* "Crisis on Federal Street." Examines the federal assistance programs implemented during the 1960s and travels to the Robert Taylor Homes in Chicago.
㉑ *Monty Python*
Ⓗ **Movie:** *Running Scared*
Ⓢ **Movie:** *King Solomon's Mines*

11:30
❷ *T. J. Hooker*
❹ *Tonight Show*
❼ *Nightline*
❾ *Entertainment Tonight*
⓫ *The Honeymooners*
㉑ *TV Classics*
Ⓜ **Movie:** *Aliens*

12 MIDNIGHT
❺ *WKRP in Cincinnati*
❼ **Movie:** *Great Scout and Cathouse Thursday* (1976). Lee Marvin.
❾ *Cannon*
⓫ *Star Trek*
⓭ *Mystery!: The Adventures of Sherlock Holmes*
㉑ *Long Island Report*
Ⓝ **Movie:** *Wanda*

12:30 a.m.
❹ *David Letterman*
❺ *Archie Bunker's Place*
㉑ *National Audubon Society Special:* "Condor"

12:40 a.m.
❷ **Movie:** *Special Delivery* (1976). Bo Svenson.

12:45 a.m.
Ⓢ **Movie:** *The Sure Thing*

12:50 a.m.
Ⓗ *Welcome Home Highlights*

1:00 a.m.
❺ *The Ropers*
❾ *Joe Franklin Show*
⓫ *Twilight Zone*

1:30 a.m.
❹ ⓫ News
❺ *Get Smart*

1:50 a.m.
Ⓜ **Movie:** *Dead and Buried*

2:00 a.m.
❷ ❼ News
❹ *Ask Dr. Ruth*
❺ **Movie:** *Cruise Into Terror* (1978). Ray Milland.
❾ **Movie:** *Dr. Strange* (1978). Peter Hooten.
⓫ *Twilight Zone*

2:20 a.m.
Ⓗ **Movie:** *Weird Science*

2:25 a.m.
Ⓢ **Movie:** *Adventures of a Plumber's Mate*

2:30 a.m.
❹ *Crosswits*
❼ *Nightlife*
⓫ *Twilight Zone*

3:00 a.m.
❹ *Sally Jessy Raphaël*
❼ *The Avengers*
⓫ **Movie:** *Viva Max* (1969). Jonathan Winters.

3:30 a.m.
❹ *New Record Guide*
Ⓜ **Movie:** *Fiona*

3:40 a.m.
Ⓢ **Movie:** *The Pope of Greenwich Village*

3:55 a.m.
Ⓗ **Movie:** *Blood Simple*

4:00 a.m.
❹ *Ben Casey*
❺ *Make Room for Daddy*
❼ *Tales of the Unexpected*
❾ **Movie:** *Never Give a Sucker an Even Break* (1941). W. C. Fields.

4:30 a.m.
❼ *Card Sharks*

4:50 a.m.
Ⓜ **Movie:** *Low Blow*

5:00 a.m.
❹ *Here's Lucy*
❼ *Dating Game*
⓫ *One Step Beyond*

5:30 a.m.
❹ *Here's Lucy*
❺ *Jayce*
❼ *Morning Stretch*
⓫ News

5:45 a.m.
Ⓢ **Movie:** *Blood Alley*

Weekend, July 25–26

SAT., JULY 25

6:00 a.m.
❹ *New Wilderness*
❺ *I Love Lucy*
❾ *David Toma*
⓫ *Christian Science*
Ⓗ *Kids on Kids*

6:30 a.m.
❷ *Patchwork Family*
❹ *Here's Lucy*
❺ *World Tomorrow*
❼ *Hee Haw!*
❾ *Face-off*
⓫ *Josie and the Pussycats*
Ⓗ **Movie:** *Mystery Mansion*
Ⓜ **Movie:** *Sylvester*
Ⓢ **Movie:** *Shipwreck*

7:00 a.m.
❹ *Cliffwood Avenue*
❺ *Popeye*
❼ *Wild Kingdom*
❾ *New Jersey People*
⓫ *Photon*

7:30 a.m.
❷ *Young Universe*
❹ *Hickory Hideout*
❺ *Wonderama*
❼ *Kids Are People Too*
❾ *In Depth*
⓫ *Photon*

8:00 a.m.
❷ *Berenstain Bears*
❹ *Kissyfur*
❺ *Danger Mouse*
❼ *The Wuzzles*
❾ *Straight Talk*
⓫ *Bionic Six*
⓭ *Adam Smith's Money World*
㉑ *Sesame Street*

8:30 a.m.
❷ *Wildfire*
❹ *Gummi Bears*
❺ *Lady, Lovely Locks*
❼ *Care Bears Family*
⓫ **Movie:** *The Mysterious Mr. Moto* (1938). Peter Lorre.
⓭ *Wall $treet Week*
Ⓗ *Behind the Scenes*
Ⓜ **Movie:** *Back to the Future*
Ⓢ **Movie:** *Cattle King*

9:00 a.m.
❷ *Muppet Babies*
❹ *Smurfs*
❺ *Popples*
❼ *Flintstone Kids*
❾ *Whiz Kids*
⓭ *Washington Week in Review*
㉑ *National Audubon Society Special:* "The Mysterious Black-Footed Ferret"
Ⓗ **Movie:** *From Here to Eternity*

9:30 a.m.
❺ *Get Along Gang*
⓭ *One-on-One*

10:00 a.m.
❷ *Pee-wee's Playhouse*
❺ *Wrestling Challenge*
❼ *Real Ghostbusters*
❾ *Insiders*
⓫ *Soul Train*
⓭ *Frontline.* A study of mental illness from the point of view of those who struggle with it.
㉑ *South American Journey*
㉛ *Body Electric*
Ⓢ **Movie:** *The Cruel Sea*

10:30 a.m.
❷ *Teen Wolf*
❹ *Alvin*
❼ *Pound Puppies*
㉛-*Wooster Square*
Ⓜ *Max Headroom Show #1*

11:00 a.m.
❷ *Dungeons & Dragons*
❹ *Foofur*
❺ *Star Search*
❼ *Bugs Bunny*
❾ *Wrestling Spotlight*
⓫ *Pro Wrestling This Week*
⓭ *Tony Brown's Journal:* "Why Don't Blacks Support Jazz?"
㉑ *Victory Garden*
㉛ *Square One TV*
Ⓗ **Movie:** *Miracles*
Ⓜ **Movie:** *Labyrinth*

11:30 a.m.
❷ *Land of the Lost*
❹ *Punky Brewster*
❼ *Ewoks*
⓭ *Open Mind*
㉑ *From a Country Garden*
㉛ *Soapbox With Tom Cottle*

12 NOON
❷ *Galaxy High*
❹ *Lazer Tag Academy*
❺ *World of Disney: Adventures in Fantasy*
❼ *Weekend Specials*
❾ *Black Sheep Squadron*
⓫ *Women's Wrestling*
⓭ *G.E.D. Preparation:* "Writing"
㉑ *Gourmet Cooking*
㉛ *Video Music Box*
Ⓢ **Movie:** *Marie: A True Story*

12:30
❷ *Story Break*
❹ *Main Street*
❼ *Health Show*
⓭ *G.E.D. Preparation:* "Writing"
㉑ *This Old House*
Ⓗ **Movie:** *The Bugs Bunny/Road Runner Movie*

1:00
❷ *Young Universe*
❹ **Baseball:** Yankees vs. Chicago, or California vs. Detroit
❺ **Movie:** *The Incredible Melting Man* (1977). Myron Healey.
❼ *American Bandstand*
❾ **Movie:** *Eat My Dust* (1976). Ron Howard.
⓫ **Movie:** *Damnation Alley* (1977). George Peppard.
⓭ *American Masters: Rubenstein Remembered*
㉑ *Frugal Gourmet:* "Whole Meal Soups"
㉛ *Good Morning Asia*
Ⓜ **Movie:** *The Goonies*

1:30
❷ *Cover Story*
❼ *Hot Tracks*
㉑ *French Chef*

2:00
❷ **Movie:** *Skim Money* (1975). Jackie Cooper.
⓭ *Great Performances: Master Harold . . . and the Boys*
㉑ *Joy of Painting*
㉛ *World TV Presents* (Chinese programming)
Ⓗ *Kids on Kids*
Ⓢ **Movie:** *Shipwreck*

2:30
❼ **Golf:** U.S. Women's Open
㉑ *Magic of Oil Painting*
Ⓗ *Welcome Home Highlights*

2:45
❺ **Movie:** *Destroyer* (1943). Edward G. Robinson.

SOLUTIONS TO LAST WEEK'S PUZZLES

■	P	H	I	L	O	S	O	P	H	E	R	■	■	■
W	■	A	■	I	■	O	■	A	■	A	■	M	■	R
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3:00
9 **Movie:** *Grand Theft Auto* (1977). Ron Howard.
11 *Twilight Zone*
21 *Rod and Reel*
M **Movie:** *Charlie Chan and the Curse of the Dragon Queen*

3:30
11 *Music Machine*
13 *Vistas*
21 *Motorweek*

4:00
2 **Golf:** Buick Open
4 **Baseball:** Chicago vs. Los Angeles
11 *Puttin' On the Hits*
13 *Nova:* "Edgerton and His Incredible Seeing Machines"
21 *Woodright's Shop*
31 *All About TV*
H **Movie:** *Summer of '42*
S **Movie:** *Minstrel Man*

4:30
7 *Wide World of Sports*
11 *Dance Fever*
21 *This Old House*
31 *Cityscope*
M **Movie:** *Lucas*

5:00
5 *What's Happening Now?*
9 Wrestling
11 *One Big Family*
13 *Innovation*
21 *Doctor Who*
31 *Country Express*

5:30
5 *Small Wonder*
11 *What a Country*
13 *Bodywatch:* "Good Shot." The risks and benefits of vaccines administered to children.
31 *Right to Know*

6:00
2 *The People*
7 News
5 *9 to 5*
9 *Bosom Buddies*
11 *Fame*
13 *National Audubon Society Special:* "The Mysterious Black-Footed Ferret"
31 *Images/Imagenes*
H *Not Necessarily the News*
S **Movie:** *The Sure Thing*

6:30
2 News
5 *Taxi*
9 *New Gidget*
31 *In Black and White*
M *Comedy Experiment*

7:00
2 News
4 *Strictly Business*
5 *Mission: Impossible*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Newton's Apple*
21 *Blake's Seven*
31 *Looking East*
H **Movie:** *The Karate Kid Part II*
M **Movie:** *Back to the Future*

7:30
2 **Special:** *I Can*
4 *Throb*
7 *New York Views*
9 *Mama's Family*
11 *Charles in Charge*
13 *Wild America:* "Time of the Grizzly"
31 *Japan: The Living Tradition*

8:00
2 **Movie:** *Space* (1985). Part IV of IV. James Garner.
4 *Facts of Life*
5 **Premiere:** *Down and Out in Beverly Hills*
7 *Webster*
9 News
11 **Movie:** *One Flew Over the Cuckoo's Nest* (1975). Jack Nicholson. A feisty misfit enters an insane asylum and inspires his fellow inmates to assert themselves; winner of the top five Oscars including Best Picture.
13 *The Secret Diary of Adrian Mole*
21 *All Creatures Great and Small*
31 *Upstairs, Downstairs*
N **Movie:** *Arthur's Hallowed Ground*
S **Movie:** *Marie*

8:30
4 *227*
5 *Beans Baxter*
7 **Movie:** *Absence of Malice* (1984). Paul Newman.
9 *House Calls*
13 *Joni Jones*

9:00
4 *Golden Girls*
5 *Werewolf*
9 **Movie:** *The Carey Treatment* (1972). James Coburn.
13 *Mystery!: The Adventures of Sherlock Holmes*
21 *The Good Neighbors*
31 *Prisoner*
H **Movie:** *Salvador*
M **Movie:** *Labyrinth*

9:30
4 *Amen*
5 *Karen's Song*
21 *Mother and Son*

10:00
4 *Hunter*
5 News
13 *Film on Film:* "End of an Era." Looks at how the art of silent filmmaking was sacrificed by the advent of "talkies."
21 *Agony*
31 *Blake's Seven*
N **Movie:** *Variety*
S *Comedy Spotlight*

10:30
5 *Sports Extra*
21 *Butterflies*

11:00
2 4 7 11 News
5 **Movie:** *Diner* (1982). Steven Guttenberg.
9 *This Time/Personal*
13 **Movie:** *The Heiress* (1949). Olivia de Havilland, Montgomery Clift. Oscar for de Havilland as a spinster who falls in love with a handsome fortune hunter.
21 *Monty Python's Flying Circus*
31 *Eye on Dance:* "The Competitive Spirit." The importance of developing dance aesthetics; a comparison of dance to sports; guests include Alicia Alonso, Irina Baronova, Arnold Spohr.
H *Carly in Concert*
M *Max Headroom Show #1*
S **Movie:** *Model Behavior*

11:30
4 *Saturday Night Live*
7 News
9 **Movie:** *Blood Mania* (1970). Peter Carpenter.
11 **Movie:** *Tender Mercies* (1983). Robert Duvall, Tess Harper. Duvall is marvelous as an alcoholic country-western singer who marries a compassionate widow.
21 **Movie:** *Double or Nothing* (1937). Bing Crosby.
31 *State of the Arts*
M **Movie:** *Repulsion*

11:45
2 **Movie:** *Serpico* (1973). Al Pacino.
7 **Movie:** *Amityville—The Demon* (1983). Tony Roberts.

12 MIDNIGHT
H **Movie:** *Aliens*
N **Movie:** *A Night Full of Rain*

12:30 a.m.
S **Movie:** *Aliens*

1:00 a.m.
4 *Ask Dr. Ruth*

1:15 a.m.
5 **Movie:** *The Fighting 69th* (1940). James Cagney. Colorized version.

1:25 a.m.
M **Movie:** *Highlander*

1:30 a.m.
4 *Off the Wall*
9 *Saturday Night Live*
11 *For the Love of Children*

1:40 a.m.
7 **Movie:** *High Time* (1960). Bing Crosby, Tuesday Weld.

2:00 a.m.
4 *Dancin' to the Hits*

2:20 a.m.
H **Movie:** *Not Quite Paradise*

2:25 a.m.
2 News

2:30 a.m.
4 *Snicker Theater*
9 *Saturday Night Live*
11 News

3:00 a.m.
11 **Movie:** *The Coach of the Year* (1980). Robert Conrad.
S **Movie:** *The Sure Thing*

3:10 a.m.
2 **Movie:** *Hedda* (1976). Glenda Jackson.

3:20 a.m.
M **Movie:** *Back to the Future*

3:30 a.m.
9 *Look at Me Now*

3:45 a.m.
7 **Movie:** *Lola* (1971). Charles Bronson.

4:00 a.m.
9 *Saturday Night Live* (half-hour version)

4:10 a.m.
H **Movie:** *The Karate Kid Part II*

4:30 a.m.
9 *Return of the Saint*

4:45 a.m.
S *Comedy Spotlight*

5:00 a.m.
4 *Ben Casey*
11 *Insight*

5:20 a.m.
M *Comedy Experiment*

5:30 a.m.
7 *New York Views*
9 11 News

SUN., JULY 26

6:00 a.m.
4 *Joy of Gardening*
5 *Hour of Power*
7 *Greatest Sports Legends*
9 *In Depth*
11 *Christopher Close-up*
M *Screen Legends:* "James Cagney"
S *The Paper Boy*

6:05 a.m.
H **Movie:** *The Jewel of the Nile*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *Today in New York*
7 *Christopher Close-up*
9 *New Jersey People*
11 *Christian Science*
M **Movie:** *Holy Matrimony*

7:00 a.m.
2 *Young Universe*
4 *Funtastic World*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Face-off*
11 *Gospel Hour*
S *The Terrible Secret*

7:30 a.m.
2 *Way to Go*
7 *This Is the Life*
9 *Meet the Mayors*
13 *Sesame Street*

8:00 a.m.
2 *For Our Times*
5 *Oral Roberts*
7 *Insight*
9 *Point of View*
11 *Ever Increasing Faith*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*
M **Movie:** *Just Between Friends*
S *Gadgets, Gimmicks and Games*

8:30 a.m.
2 *Wall Street Journal Report*
9 *Sunday Mass*
7 *Tiempo*
13 *Mister Rogers*
H *Seabert*
S **Movie:** *Mysterious Stranger*

9:00 a.m.
2 News
4 *Visiones*
5 *McCreary Report*
7 *Showcase of Homes*
9 *World Tomorrow*
11 *Inhumanoids*
13 *Sesame Street*
21 *National Geographic Special*
H **Movie:** *Cocoon*

9:30 a.m.
4 *Positively Black:* "The Blackening of the United Nations"
7 *World of Photography*
9 *Hour of Power*
11 *Jem*

10:00 a.m.
4 *Essence*
5 *World of Disney*
7 *America's Top Ten*
11 *Bionic Six*
13 *Reading Rainbow*
21 *Tony Brown's Journal*
M **Movie:** *California Suite*
S **Movie:** *Arthur*

10:30 a.m.
2 *Face the Nation*
4 *McLaughlin Group*
7 *Hollywood Close-up*
9 *The Monkees*
11 *Three Stooges Hour*
13 *Soapbox With Tom Cottle:* "I Can't Cope." Six high school students talk about teenage suicide.
21 *Inside Albany*

11:00 a.m.
2 *Community*
4 *Meet the Press*
5 **Movie:** *Tarzan and the Mermaids* (1948). Johnny Weissmuller.
7 *News Conference*
9 *New Gidget*
13 *The Secret Diary of Adrian Mole*
21 *Washington Week In Review*
H *Rich Little*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
7 *David Brinkley*
9 **Movie:** *Sons of the Desert* (1933). Laurel and Hardy.
11 **Movie:** *Ride 'Em Cowboy* (1942). Abbott and Costello.
13 *Joni Jones*
21 *Wall $treet Week*

12 NOON
2 *Sports Sunday:* "Tour de France"
4 *First Estate*
13 *This Old House*
21 *Adam Smith's Money World*
H **Movie:** *Midnight Madness*
M **Movie:** *Urban Cowboy*
S *The Paper Chase*

12:15
5 **Movie:** *National Velvet* (1945). Elizabeth Taylor, Anne Revere. Taylor in one of her best performances as a young English girl determined to win the Grand National Steeplechase; Oscar for Revere as the strict, but supportive mother.

12:30
4 *Headlines on Trial*
7 *Business World*
13 *Inside Albany*
21 *Wild America*

1:00
2 **Racing:** Talladega "500"
4 *Great Moments in Country Music*
7 *Like It Is*
9 *This Week in Baseball*
11 **Movie:** *Mountain Family Robinson* (1979)
13 *Firing Line*
21 *Nature*
S **Movie:** *The Fixer*

1:30
9 **Baseball:** Mets vs. Houston

2:00
7 *Ebony/Jet Showcase*
13 *Mapp & Lucia*
21 *We'll Meet Again*
31 *World TV Presents* (Chinese programming)
H **Movie:** *Howard the Duck*

2:30
7 *The Avengers*
M *Screen Legends:* "James Cagney"

2:45
5 **Movie:** *They Call Me Mister Tibbs* (1970). Sidney Poitier.

3:00
4 *War of the Stars*
11 **Movie:** *Valley Girl* (1982). Nicholas Cage.
13 *Mapp & Lucia*
21 *The Collectors:* "Model Railroads"
31 *Washington Week in Review*
M **Movie:** *A Chorus Line*

3:30
4 *College Football Preview*
7 **Golf:** U.S. Women's Open
21 *Madeleine Cooks*
31 *Ask Congress*
S **Movie:** *Urban Cowboy*

4:00
4 *Fight Back*
13 *Evening at Pops.* Features the Canadian Brass, Marilyn Horne, Rich Little, Benjamin Luxon, and the Mills Brothers.
21 *Great Chefs of New Orleans*
31 *Tony Brown's Journal*
H *Down at Fraggle Rock*

4:30
2 **Golf:** Buick Open
4 *Heroes: Made in the U.S.A.*
21 *Louisiana Cookin':* "Outdoors"
31 *World Chronicle*

5:00
4 *Sportsworld*
5 **Movie:** *To Be or Not to Be* (1984). Mel Brooks.
9 *Buck Rogers*
11 *Fame*
13 *War: A Commentary by Gwynne Dyer*
21 *Hometime*
31 *Hello Jerusalem*
H *Fraggle Rock*
M **Movie:** *Agnes of God*

5:30
H **Movie:** *Girls Just Want to Have Fun*

6:00
2 4 7 News
9 *Police Story*
11 **Movie:** *Foxes* (1980). Jodie Foster.
13 *Currents:* "Testing the Drug Test"
21 *Nova*
31 *U.S. Nippon Newscope*
S **Movie:** *The Trip to Bountiful*

6:15
31 *Business Nippon*

6:30
2 4 7 News
13 *Washington Week in Review*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*

4 Special: *Crime, Punishment, and Kids*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 *Entertainment This Week*
13 *South American Journey*
21 *The Great Space Race*
31 *Japanese Theatre*
H **Movie:** *The Jewel of the Nile*
M **Movie:** *Just Between Friends*

8:00
2 *Murder, She Wrote*
4 **Movie:** *The Fifth Missile* (1986). Robert Conrad.
5 *Married . . . With Children*
9 *David Toma*
11 *Lifestyles of the Rich and Famous*
13 *National Audubon Society Special:* "Condor." The efforts to save the California condor from extinction.
21 *Land of the Mountain Elephants*
31 *Stephanie Grappelli in New Orleans*
N **Movie:** *The Wedding Rehearsal*
S **Movie:** *Heartburn*

8:30
5 *Duet*
9 *Face-off*

9:00
2 **Movie:** *Murder by Reason of Insanity* (1987). Candice Bergan. A woman is terrified that her mentally-ill husband is going to kill her.
5 *Mr. President*
7 **Movie:** *Heart of Steel* (1983). Peter Strauss.
9 *New Jersey People*
11 *Run Away With the Rich and Famous*
13 *Masterpiece Theatre: The Jewel in the Crown*
21 *Explore.* The traditions of India.
31 *Bradshaw on the Family*
H **Movie:** *Cocoon*
M *Summer Sneak Preview*

9:30
5 *Tracey Ullman Show*
9 *In Depth*
11 *The Jeffersons*

10:00
5 11 News
9 *In the Black*
13 *Monty Python's Flying Circus*
21 *Mystery!: The Adventures of Sherlock Holmes*
31 *International TV*
N **Movie:** *The Home and the World*
S *Weird Al Yankovich*

10:30
5 Sports
9 *Meet the Mayors*
11 *At the Movies*
13 *Alive From Off Center:* "Street of Crocodiles"
M **Movie:** *Urban Cowboy*

11:00
2 4 7 News
5 *Mission: Impossible*
9 *World Tomorrow*
11 *'Allo 'Allo*
13 *Independent Focus:* 'Choosing Children." ix lesbian couples who ave decided to become arents.
21 *Nanny*
H *On Location*
S **Movie:** *Arthur*

11:15
2 News

11:30
7 News
9 *It Is Written*
11 *The Honeymooners*

11:45
2 7 Sports

12 MIDNIGHT
2 *Rockford Files*
4 *Sports Machine*
5 *Solid Gold*
7 **Movie:** *The Fall of the House of Usher* (1960). Vincent Price.
9 *Jimmy Swaggart*
11 *Star Trek*
21 *Alive From Off Center*
H **Movie:** *Fright Night*

12:15 a.m.
N **Movie:** *Came a Hot Friday*

12:30 a.m.
4 *Sports Pros and Cons*

12:50 a.m.
M **Movie:** *Big Trouble*
S **Movie:** *The Trip to Bountiful*

1:00 a.m.
2 *Peter Gunn*
4 *Circle of Fear*
5 *Charlie's Angels*
9 *Joe Franklin Show*
11 *Tales From the Darkside*

1:30 a.m.
2 *Mr. Lucky*
4 *Off the Wall*
11 News

1:40 a.m.
7 **Movie:** *Shout at the Devil* (1976). Lee Marvin.

1:50 a.m.
H **Movie:** *S.O.B.*

2:00 a.m.
2 News
4 *Positively Black*
5 *Christian Children's Fund*
9 **Movie:** *A Time to Love, a Time to Die* (1958)
11 **Movie:** *Johnny Guitar* (1953). Joan Crawford.

2:25 a.m.
M **Movie:** *In Cold Blood*

2:30 a.m.
4 *First Estate*
5 *Save the Children*

2:45 a.m.
S **Movie:** *Heartburn*

3:55 a.m.
H **Movie:** *Hardcore*

4:00 a.m.
7 *Tales of the Unexpected*
11 *Twilight Zone*

4:30 a.m.
7 *Card Sharks*
11 *Twilight Zone*

4:40 a.m.
S *The Paper Chase*

4:45 a.m.
M **Movie:** *Mike's Murder*

5:00 a.m.
7 *Dating Game*
11 *One Step Beyond*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

5:35 a.m.
S **Movie:** *Urban Cowboy*

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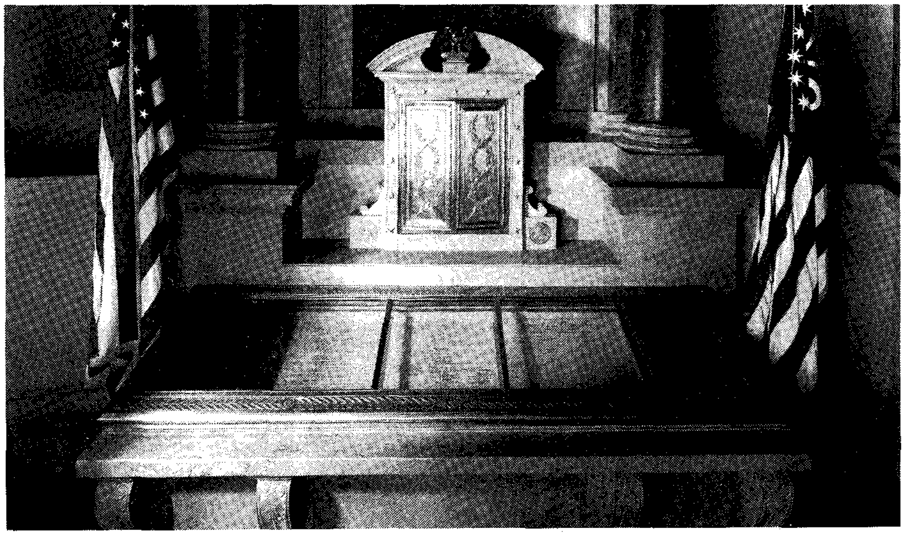

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THE CONSTITUTION
The words we live by

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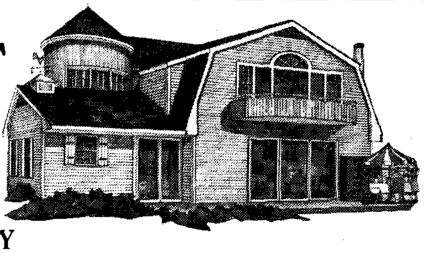

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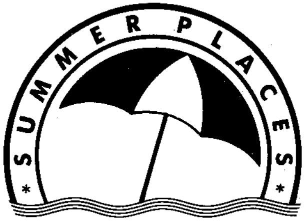

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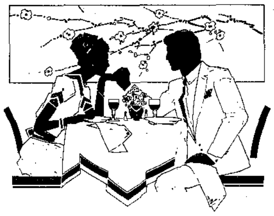

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Ambitious Asian Male—29, seeks busy, healthy, nice woman. NYM H039.

Very Successful Attorney—Attractive, Jewish (you need not be), mid 40's, non-smoker. Enjoys ballet, classical music and theater. Bright, giving, good sense of humor, sincere, sensitive. Seeks counterpart, 20's-30's, for the best times of our lives together. Photo. NY/NJ. NYM R524.

Smart, Funny, Attractive—Slender, 35-year-old woman, recently single, would like to meet a humorous, bright, fit, non-smoking man who could join me in enjoying Broadway musicals, relaxed beach days, lively conversation, cozy reading, brisk walks and leisurely meals. Note/phone/photo please. NYM R526

Radiant Blond, 35—Artist/computer professional, seeks warm, perceptive, secure man, genuinely interested in stable relationship. Photo/photo. NYM W807.

Handsome Young Doctor—Slim MD, 31, boyish, rich, exciting, sensual, musician. Seeks slim, outdoors woman with model looks to share stars, clouds, sailing, music, more. Photo essential. NYM R537.

Classy, Successful, Athletic—Attractive blond, seeks tall, handsome professional man, 35-45, who is happy, successful, intelligent, dedicated, open, honest, sensual, loving, uninhibited, healthy, strong, non-smoking, athletic, optimistic, humorous, and possesses a love of life and learning. Note/phone/photo for an assured exchange. NYM T044.

Warm, Huggable, Down-To-Earth—Lady with eclectic personality plus a great sense of humor, seeks complementary partner, 30-40. Photo/note. NYM T041

Educated Female Wasp—27, seeks similar male, 25-32. No smoking. Will exchange photos. NYM H044.

Charmingly Straightforward—Undeniably pretty, Nautilus-toned, nice woman, 39, with impressive career, mid-western values and resolving neuroses. Ready for a kind, warm, funny, sensitive, decent man who's hoping for a real find. NYM T039.

Lovely Lady—52, widow. Likes concerts in the park, antiquing in the country, flying kites on the beach, romance and roses. Pretty, brainy, sparkling dark eyes, a happy smile. Seeks man who also seeks the rewards of shared laughter, commitment and new adventures. NYM T018.

An Heiress—I'm not. I own land. It's not the Ponderosa but enough for country walks, riding and champagne at sunset. I'm 5'10", 125 lbs, auburn hair and pretty at 31 years. I'm a successful woman looking for a man with traditional values and a great sense of humor, who desires his lover to be his best friend. Please send me your photo and phone and a letter about you. NYM H020.

34-Year-Old, Handsome—World-class traveling businessman searching for woman of integrity and grace to accompany me through this adventure I like to call life. May the Schwartz be with me. Photo would be helpful. NYM H031.

Attractive Professional Woman—With wide interests, seeks intelligent, interesting man, 45-55, who can make her laugh. Democrat preferred but truly charming Reagan supporters welcome too. Bio/phone. NYM T021.

Corporate President—Seeking slim, professional beauty for friendship, intimacy, commitment, 22-35. Photo/bio. NYM T036.

Marriage-Minded, Warm, Brainy—Divorced Jewish male, 59, math professor, NYC, 2 children, Ivy League, intellectually developed, enjoys city walks, tennis, wood-chopping. NYM H028.

Great Expectations—32, 5'10", 165 lbs, healthy, attractive, personable, male professional with traditional values seeks friendly, slim, kindhearted female with smile to match for a close encounter of the romantic kind. Feel spontaneous? Photo please (will return with SASE). NYM T043.

Single White Female—Seeks Native American male, tall, well-built, 27-37 years old, non-smoking, no drinking or drugs, single please. Full or half-blooded. Photo/phone a must. NYM H018.

Jewish Male, Connecticut—Professional, seeks bright, outgoing, sensitive, Jewish female professional, 30-36. Photo/note. NYM T065.

Fun Is A—6', slim and attractive, 32, NYC Jewish male. Likes to laugh, travel, dance, Wall Street/real estate. Prefer Jewish female. Note/phone. NYM H026.

Eyes Change Color—(Naturally) 26, professional woman of high quality with looks to match. I seek professional Jewish man with spunk, funk and brains. NYM H034.

Charming, Well-Educated, Jewish MD—29, mildly disabled, seeking bright, sweet, sensitive, petite woman, 24-29, for fun and romance. NYM H030.

Chaste Tho' Chased—Pretty, smart, 5'8", slim, 40's, lonesome dramatist, seeks Act 2 laughter/romance. NYM R571.

Rhapsody In Blue Pinstripes—Good-looking professional, 31, 5'9", fit, bearded. Loves cats, baseball, Brahms. Hates light beer. Seeks bright, attractive, sensitive woman, over 5'2", to fill in the last blank in the crossword puzzle of my life. NYM W788.

Sabra Widow—50, good-looking and smart, looking for a man of taste and substance. NYM R602.

Affectionate Jewish Male—24, 6', 190 lbs, caring, sincere, easy to talk to. I enjoy the beach, romance, hiking. Looking for a woman, 22-26, who lives in northern NJ. I'm interested in a long-term relationship and not a one-night stand. NYM R607.

Affluent Greek-American—Entrepreneur, 5'5", handsome, affectionate, intelligent, sincere, sensuous, warm, witty, family-oriented suburbanite with traditional values and numerous interests. Ready for serious relationship leading to marriage with female counterpart, 25-35. Phone/photo please. NYM R599.

Although I Was Made On Earth—My personality is heavenly. Am warm, human, bright, resourceful, creative and to add to the bargain, I am a very, very pretty, tall, slim Jewish woman. Would like to meet a man, 48-60, who, although made on earth, is heavenly. NYM R578.

Handsome Jewish Professional—37, 5'9 trim, seeks forever female. NYM R525.

Classy, Spunky, Stunning Lady—And psychotherapist, seeks her special gent for companionship, bicycling, tennis and love, 35 plus. NYM W792.

Seeking Mr. Right—Intelligent, attractive, professional, spontaneous, single Jewish woman, 32, seeks a nice normal man with similar attributes. NYM R584.

Handsome Writer—28, witty, affectionate, fit, loves New York, seeks bright and sexy woman for fun and companionship. Photo, please. NYM H019.

35, Witty, Good-Looking—Successful Jewish male, seeking pretty female with good sense of humor who enjoys life and outdoor sports. Photo. NYM W808.

Pretty, Energetic Blond—Lady lawyer seeks professional, humorous, monogamous non-smoking male, 35-45. Phone/photo preferred. NYM W805.

Warm, Sensitive, Attractive—Jewish female, 34 (not religious), looking for warm, sensitive, tall man. I'm 5'7", enjoy the beach, movies, music, good conversation. Note/photo (will exchange). NYM R598.

Very Pretty, Dimpled Blond—Executive, 5'8", 48, stable, slender, fit, divorced, loves life. Seeks very successful, together, attractive, fit single man, 45-58. I'm looking for a best friend and more. Recent photo/bio/phone. NYM R544.

6'2", Handsome, Caring—Successful man, 36, seeks a pretty lady, 25-35, to share life. Photo. NYM H033.

Sweet, Friendly Jewish Woman—34, intelligent, pretty, varied interests. Seeks emotionally mature Jewish man for special relationship. NYM R543.

Warm, Caring Professional—37, Jewish female, limps slightly. Enjoys theater, movies, walks, laughter. Seeks professional, family-oriented Jewish male. Note/phone. NYM R517.

New In NYC—32, Jewish professional, looking for fun, upbeat man. Let's make our summer special. Photo. NYM W814.

Smart Man—Successful, traveled, tall, pleasant, good-looking. Business-oriented but enjoys country home. If you are a 30-36-year-old woman, slim and somewhat career-minded, I'd be very interested in hearing from you. Please send both your photo and phone with your letter. Confidentiality respected. NYM R566.

Professor—Likes adventure and intellectual life. Seeks smart, imaginative woman, 34-42. Photo. NYM W829.

Publisher's Assistant—28, 5'7", old-fashioned, blondish, attractive, Irish, Christian, never married, seeks beautiful beau. Photo/bio. NYM R609.

Handsome Italian-American—Slim, self-employed businessman seeks attractive, slim woman, 26-32, romantic, caring, sensitive. For good times and possible lasting relationship. Send photo/note/phone. NYM H048.

Red-haired Jewish Female—Attorney, 32, successful yet elegantly down-to-earth. Seeks successful professional Jewish man with warmth, humor and integrity, to kindle her soul. Photo appreciated. NYM T030.

Mensch In Dixie— Big-hearted, single Jewish man, 38, with promising career in NC, seeks warm, caring woman for lasting relationship. NYM R603.

Nassau Jewish Man—A quality man, loving, giving, honest and loyal. Successful business, own home, enjoying raising my young son. Avid skier, super athletic, travel extensively, hoping to share all with single Jewish female, with one child (a plus). Non-smoking, non-working, sophisticated, educated, attractive lady. Photo/bio a must. NYM W797.

Everything I Need—Except the right male companion, age 60 plus. Refined,emotionally and financially secure widow. Time spent in Berkshires/LI, interesting part-time career (arts); slim, attractive, active, charming. NYM H027.

Nice Guy—26, engineer, good-looking, easygoing, seeks woman with similar qualities. Note/photo. NYM R608.

NJ, Slim, Tall, Attractive—Widow, early 40's, seeks a fellow who is bright, educated, and has a sense of humor. No smokers, plese. NYM W838

Very Pretty, Slim Blond—With good sense of humor, seeks very handsome, nice professional/MD, 25-35. NYM R546.

Handsome Italian-American Exec—43, 5'11", slim, intelligent, elegant, earthy and together. I seek my counterpart for an exciting, romantic and sincere relationship. She should be a non-smoker, slim, bright and beautiful, 28-39, without young children and possess a true sense of honesty, class and wit. Home phone/photo essential. NYM W787.

Warm, Handsome Professional—Jewish, 33, 6', is looking for a lasting relationship with an interesting lady, 26-34. Photo/phone. NYM H047.

Very Attractive—Slim young widow, classy, vivacious, sincere, successful, world-traveled and secure. Seeks man, 40-55, looking for a lasting relationship towards future friendship and love. Bio/photo/phone. NYM R534.

Quirky Blond—Class and spunk, 34, attractive and sensual, recent convert to Judaism. Seeks honest relationship with non-sexist, wonderfully eccentric Jewish man, 32-36. Please be a non-smoker. Prefer real estate, attorney, or entrepreneur type. NYM K371.

Quite A Handful!—Beautiful woman for all seasons, seeks white, sensuous, witty, confident, successful, romantic, 39-50, 5'10" and up. I am polished, successful in the boardroom - magnetic, scintillating and quick-witted at all other times. Can you keep up? Photo a must! NYM R520.

Pretty, Green-Eyed, Dark-Haired—Slender, athletic, vivacious executive woman seeking a gentile professional man, 32-48, who is athletic and fun-loving. Note/phone/photo. NYM W839.

Redhead Wanted—Make my dream. Honest, straight exec, 43, 60's roots, seeks down-to-earth, sensual wife. Note/photo. POB 6664, NYC, 10128.

Successful Television Professional—35, Manhattanite, seeks professional woman, 28-38, non-smoker, for romantic relationship. Note/phone. NYM W791.

Uniquely Pretty—26, slim, entrepreneur with cerulean blue eyes, creative spirit and honest existence. Christian male, 28 plus, respond with an oil portrait and imaginative play. NYM W837.

The Words For Me Are:—Creative, serious, professional, very bright, a character with character, a pretty lady with a touch of gypsy. Interested in a serious relationship with a nice-looking, non-smoking, healthy Jewish male, 40-60, who is intelligent, educated, sensitive and successful. NYM R606.

Want To Settle Down?—45-year-old male, teacher, 6' and Jewish, seeks a woman (30's) who is equally serious about marriage and family. If you too are attractive, personable and sensitive, please reply with note/photo/phone. NYM R562.

Chance Of A Lifetime—For special man, 48-59, must be successful, old-fashioned values, attractive, caring, for unique, successful, beautiful, tall, blue-eyed blond, mid 40's, who truly has it all except for a sweetheart. Please write about yourself and send photo. NYM H029.

Three Part Harmony—Psychologist/ex-rock singer/vet. Good-looking man, 41, 5'10", thin, dark hair/eyes, good sense of humor, seeks pretty, slim woman, 30-41, to share good talks, laughter, romance? Facial photo please. NYM R556.

Uncommon Woman—Attorney, Jewish, 29, is ready to meet uncommon man in his 30's, successful with traditional values and intelligence, who likes travel, tennis, theater and the finer things in life. Please send note and photo and I will respond. NYM W801.

Thoughtful, Caring, Professional—Woman. Looking for stable, loving man, 50-60, for a comfortable relationship. I'm an attractive, youthful divorcee of 55, who loves classical music and the outdoors. Please write and send photo. NYM H036.

Evening News—Pretty, dark-eyed, Jewish brain, 25, seeks very cute, fun, cool partner-in-crime to make headlines. Note/photo. NYM R580.

Blond, Blue Eyes— Seeks warm, giving, sincere Oriental man, 28-37. NYM R610.

Sweet Scorpio—With a passion for Cole Porter, animals and Scrabble, seeks man in 40's, similarly inclined. I'm pretty, creative, sexy and sane. NYM W826.

Tall, Handsome Black Male—39, 6'2", 200 pounds. I have an MBA and own a successful business. My interests include: tennis, all sports, reading and music. I'm a non-smoker and a workout fanatic. I seek an attractive, black professional female, 28-40, who is sincere and warm for friendship and whatever follows. Hopefully you are a non-smoker and feel that career and physical fitness are important. Note/phone. Photo, please. NYM W821.

Tall, Handsome, Athletic Lawyer—45, seeks gracious, articulate, well-made Miss on the sunny side of 40. I'm into old movies, fresh vegetables and cozy corners. An active libertarian, I admire courage and demand integrity. If the conversation sparkles as much as the champagne, it can't be a wasted evening. Send bio and recent photo. NYM R596.

Exotic Oriental Princess—Bright, caring, playful, sensuous, seeks male counterpart, 33-43, for possible merger. NYM R611.

Tall, Successful, Good-Looking—Executive, seeks slim, attractive, mildly adventurous woman, 27-35, non-smoker, who enjoys fine food, romantic evenings and has friendship, laughter and more to share. Photo/phone appreciated. NYM R554.

Jack Russel Type—Woman seeks cheery, adventuresome Sweetie, into running shorts and Bobby Short. NYM W786.

Very Successful Jewish Male—Attorney, 38, enjoys art, music, golf, skiing, scuba diving. Seeking fun-loving, sensuous woman, 25-32, for good times/committed relationship. Photo/bio. NYM W812.

Vibrant Manhattan Woman—Professional, 30's, warm, active, loves to cook. I am looking for a man who loves what he does and will share my zest for life. NYM R555.

Smart, Spirited Man—Looking for slim, special woman, 22-33, for nice week nights in NY and weekends in Litchfield. Tall banker, 34, awaits photo. NYM W815.

Speak To Me—Of beauty, truth and poetry. I mean, we all pay rent! Single, white woman, 36, wants to meet a man she can relax with. NYM W830.

Artsy, Humorous—Shapely, attractive, successful, Jewish lady entrepreneur, mid 30's, seeks exciting, successful, well-bred man. Phone/note. NYM W809.

Beautiful, Zany Manhattan Ad Exec—Polished yet unpretentious, leggy, slim, 5'6", 39 looks 29, eclectic interests. Seeks mensch, 35-45, with business acumen, international savvy, intellectual curiosity, exercised body and kind soul. NYM H035.

Successful Businessman—(Jewish, 40, 5'9", 155, handsome) would like to meet successful businesswoman, 28-35, to share the fruits of our labor. I'm a non-smoker, adventurous and spontaneous, love skiing, water sports, dining, ballet, reading and more. Physically, I admire a trim, fit body and a warm smile, the natural look. I can be a best friend and confidant and would love to connect with a sensitive but strong, self-confident woman who can appreciate and handle total honesty and mutual respect. NYM K266.

Ravishing Young Grandmother—5'7, tasteful, fun-loving, financially independent. Seeks affectionate, relaxed man, free to get on with his life. Enjoyment of travel, theater, dancing a plus. Non-smoker, moderate drinker okay. NYM R518.

Ready To Fall In Love—For the last time. Attractive, slim, warm, 40, Wasp, PhD,exec with teen child. Seeks healthy, sane, sensitive, bright guy, 35-50, to share and savor life. Note/phone; photo helpful. NYM W810.

Undeniably Adorable—Unquestionably intelligent, unbelievably unattached Jewish woman, radiantly 36, with style, warmth, humor, spirit, seeks similar, successful, charismatic man. Fit non-smoker only. Photo. NYM W803.

In The Heat Of The Summer—I'm a breath of fresh air. Slim, pretty artist/entrepreneur, warm, spirited, friendly and giving, seeks sincere, stable, playful gent, 40-47, for fun/serious relationship. Photo appreciated. NYM R581.

Dynamite Guy Of Rare Breed—6'2", 180, and very good-looking. Hypnotic blue eyes, tanned and lots of fun. A successful professional in his field. Loves dining, dancing, swimming, travel, and looks forward to sharing his future dynasty with an exceptionally attractive female partner, 30-35, who is tall, trim, independent yet giving and respects individuality and space. You are an affectionate dreamer, spontaneous, romantic and adventurous. Recent photo for response. NYM R588.

Honest, Sensitive, 49—Good-Looking Jewish male, looks younger, thin, 5'7", brown eyes, financially secure, desires thin woman, 32-40, non-smoker, 5'5" or over, to share conversation, movies, quiet dinners. NYM R541.

How Would You Help Celebrate—My birthday (26)? Am tall attractive redhead with mind of my own. You should have brains, beauty, brawn, etc., plus sense of adventure and impulsive streak. Help make it a "hot" time in August! Photo. NYM R549.

I Am—40 years old, divorced and have taken my lumps in love but I am still very spunky, full of romance and only slightly looney. I am reasonably attractive, 5'10", 180 lbs, active in sports and adventurous. I own my own business and am very comfortable financially but I work very long hours which limits my social life. I am writing this ad because hanging out in a bar is not my idea of how to find someone wonderful. Now hopefully someone wonderful will find me. If you are that lady, please send me a letter, photo and information on how I can get in touch with you. NYM R585.

Middle-Aged Jewish Physician—But a nice man. Bright, witty, handsome, thoughtful. Seeks non-smoking, intelligent, very attractive, slender, classy but unpretentious woman, 37-47. Recent photo please. NYM R597.

Intelligent, Handsome, Adventurous—Jewish male, 27, 5'9", good sense of humor. Enjoys laughter, tennis and romance. Seeks sexy and attractive female for meaningful relationship. Note/photo/phone. NYM T038.

Mid-West Farmer's Daughter—With traditional values, 5'3", 26, RN, voluptuous, attractive, long hair, seeks 26-34, honest, non-smoking, cowboy type. Phone, note, picture of favorite animal. NYM W832.

Sick Of Answering Ads—Attorney, 53, Jewish, 5'7", 145 lbs, cute, into opera and people, seeks counterpart for close relationship (please be petite and non-smoker). Photo/particulars. NYM R551.

Sincere, Sensitive, Successful—MD, handsome, divorced, youthful 52. Enjoys jogging, tennis, skiing (upstate chalet), travel, gourmet cooking and dining. Seeks classy, warm, shapely, beautiful professional female, mid 30's, non-smoker, to share similar interests and more. Photo. NYM R563.

Irish-Born—35, attractive, intelligent, executive secretary, hardworking and caring. Interested in movies, theater, reading, outdoors, sincerity, happiness, marriage and children. NYM R591.

It Is Boring—To go to the theater and dine alone. This Jewish male, 5'4", well-groomed, mature, lives in dry dock country. Would love to meet a petite, classy, over-28 lady to accompany me. I'm old-fashioned - I pay all the tabs. Photo/phone. NYM R577.

It Was Easy In College—But it's hard to meet people in the real world. This single male, 27, Jewish/Scottish, 5'9", 140 lbs, curly brown hair, green eyes, engaging smile, is looking for an attractive, intelligent woman with a sense of humor, 20-29. I like movies (Cary Grant), eating out, books (Anne Tyler), travel (anywhere), and long rambling conversations. How about you? Photo? NYM R600.

Pretty, Classy, Slim—Bright, Jewish, NJ female, seeks widower, 50-65, for mutual caring and laughter. NYM R569.

Handsome Professional—Jewish male, 27, seeks relationship with pretty/attractive female who's sincere, warm, caring, enjoys music, movies, the beach, fun and romance. Photo/phone. NYM W795.

It's About Time—For us to meet. About me: successful businessman, intelligent, 45, 5'6", Jewish (you needn't be), single parent, no marriage intentions...About you: an elegant, pretty, slim lady, bright and independent, 35-45, to share and enjoy together: nice times, companionship, theater, dining out plus what you enjoy doing. Please live in Manahattan as I do. Note/phone/photo a plus. NYM R605.

Handsome, Successful CEO—6', Jewish, recently divorced, skier/swimmer, sensuous lover, seeks bright, good-looking, slim but well-built, warm, honest, Jewish, passionate lady, 28-39, for meaningful relationship. Photo appreciated. NYM R558.

21 Years Old—Attractive Italian-American, financially independent, light brown hair, green eyes, shapely, 5'2". Looking for a special gentleman, 26-35, financially secure, who enjoys the beach, bike riding, boating, movies, dancing and fast cars. Phone/photo a must. NYM R529.

I Told My Good Friend Judy—I felt it was my duty/to enlist the aid of a magazine/to meet a man sight unseen!/Designing hair my occupation be/my age ofcourse 33/blond of hair I be/and might I add not naturally!/You are tall, handsome and a gentle-man/awaiting to place pen in hand./Phone, photo and a note is an absolute must/all others will almost surely collect dust. NYM R536.

Handsome Teacher, 34—6', slim, Jewish, seeks pretty partner for love, laughter, forever. Photo/phone. NYM W789.

No Marriage Desired—Intelligent, voluptuous, good-looking Manhattan-based blond, wants rugged, intelligent, funny, financially secure man, 40-55, for good company and adventures in skiing and travel. Photo appreciated. NYM K375.

Lady In The News—Well put-together and of sophisticated style,/ with porcelain skin and eyes that beguile,/ this curvy lady, proud of body and mind,/ seeks a man like herself who's successful and kind./ Her career and hobbies are rather unique./ The national media's given the public a peek./ If we are alike, both wealthy and sure,/ with health, looks, and accomplishments to allure,/ please do respond, if our specs are right./ This includes 40ish, Manhattanite, monogamous, and bright./ Favor me with a photo and a note to read./ It could create a tete a tete and possibly lead/ to friendship, romance, and maybe more./ This is an adventure. I've n'eer done this before! NYM W835.

Last Chance For Summer Romance—With an attractive, 32-year-old Jewish female who is wild about NY, the arts, sports, fine wines and ice cream. Looking for a personable, responsible, emotionally stable male to share the joys of life. Good sense of humor a must. NYM W800.

Handsome NJ Male—47, very successful, seeks female counterpart, 30-50. She is intelligent, very attractive, sensual, honest, passionate, and is ready for a fun-filled, romantic, one-on-one relationship. Photo/phone, a must. NYM R552.

Male Physician—44, seeks the company of a slim, educated, liberal, sensitive, considerate woman to enjoy the culture of NYC. Note/phone. POB 20483, Columbus Circle, NYC, 10023.

I Think I'm 39 And 1/2—But am really in my 60's. Tall, professional Jewish man, Manhattanite, looking for dynamic woman with whom to enjoy whatever. NYM R547.

Chinese Male Professional—Humor, wit, sincere, tall, 36. Seeks Chinese female to share love and commitment which are genuine and enduring. NYM T029.

Pleasant, Tall, Trim—Jewish male, 52, with many classical interests, horseman, tennis. Seeks intelligent woman who enjoys riding horses, should look great in her boots and breeches. NYM W720.

Single Jewish Male—26, professional, seeks single Jewish female, 20's, for fun evenings/friendship/romance. Send photo/bio/phone. NYM R574.

Pretty And Petite—Jewish female, 22, professional, seeks Jewish man, 24-30, good-looking, outgoing, professional. Photo please. NYM T027.

Hey Gorgeous!—Great-looking guy, 35, very terrific, handsome, sharp, successful, smart, busy, tall, athletic, modest, seeks knock-out, drop-dead beauty with basically incredible taste and intellect. For mutual bedazzlement. NYM T057.

Refreshingly Different—Kind, witty, loyal, attractive, very funny, accomplished Jewish woman, 37, seeks tall, funny male counterpart. Humor, sensitivity and straightforwardness a must. No form letters. Note/phone. NYM R516.

Attractive, Divorced—Professional Woman, 56, seeks Jewish, educated, established gentleman. NYM T060.

Lost The Bet—Looking for special, bright, funny, successful, well-traveled, sophisticated and genuinely handsome professional, 30-40, for a 32-year-old, petite, slim, blond, blue-eyed MD, world traveler, who works hard, plays hard and recently returned to NYC. NYM W794.

Wanted:—Lively, irreverent, 42 plus, single male with zest for life, wit, warmth and imagination. Prefer previously married father who enjoys active outdoors, is reasonably solvent, healthy, affectionate and interested in relationship with attractive, sexy, successful, romantic female with similar attributes. NYM W304.

Love And Happiness—Good-looking, sincere, honest man, 40, 6', slim, seeks sensitive, intelligent, pretty woman to share fun, romance and each other. Phone/photo. NYM T053.

Handsome, Sexy, Romantic—Jewish male, 36, professional, seeks beautiful, loving, fun Jewish female, 25-34, with strong character, passion and Jewish interests. Romance/future may await us. Non-NYC okay. Note/photo. NYM R595.

Funny Lady—Adorable, talented, feisty, funny, city-country lady looking for real man with brains and a sense of humor, 38-48. Note/photo. NYM H040.

Joie De Vivre A Must—Having survived nuns, med school and the LIRR, I'm a woman ready to enjoy the finer things with a bright, funny, athletic man, 34-39. Note/photo. NYM R573.

Academic, Successful, Sports-Minded,—Funny, tall male, 40, seeks tall, attractive professional female, 30 or thereabout, interested in serious romance/relationship. (Photo.) NYM W834.

An Unusual Man—I am an attractive Jewish male, 29 years old, 5'6", non-smoker, who is unusually nice, bright and up-and-coming in my profession. I am seeking my Jewish female counterpart who will be open to a possible commitment if the chemistry is right. This could be our best summer yet. Note and photo. NYM K374.

Active Male Professional—37, 5'10", who enjoys tennis, music, hiking. Interested in sincere relationship with an attractive female with brains to match. Photo/note/phone. NYM R560.

Handsome, Christian, Trim Male—5'9", late 40's, secure businessman desires kind, attractive, slender woman, mid-30's, who is stable, educated and accomplished, for a real relationship. Please send photo and note. NYM W817.

Mildly Jewish Manhattanite—5'5", 25. Brains and beauty. Movies, music, sun, city and sports. Seeks honesty and humor in a man. Photo/phone. NYM T049.

Handsome, Dark-Complexioned—Israeli, 6', 44, very successful businessman, loving, caring, energetic and spontaneous. Enjoy travel, boating, tennis, skiing and more. Seeks beautiful, tall Jewish female. Note/photo/phone. NYM W793.

Real Estate Exec—Ivy MBA/prep, 35, handsome, worldly, well-groomed, athletic, cultured, passionate, with outrageous wit. Seeking gorgeous, shapely, stylish, vivacious lady. Must be well-educated, well-bred, sensuous, 23-33, non-smoker, with sense of humor. Note/phone. NYM R548.

I'll Show You Mine—If you'll show me yours. Here's mine: Blue-eyed, high energy Wall Street executive (live in NJ), 41, trim and fit. Considered thoughtful and caring, with wide interests (true); also considered quite serious (not exactly). Want to meet a secure, attractive, healthy woman with sass for pleasurable companionship. Send yours to P O Box 2818, NY 10008.

Attractive, 5'7", Slim Brunette—With creative career in the fashion industry, seeks special male, 32-42 years old. I enjoy golf, skiing and just times at the beach. I'm looking to meet a man interested in a relationship where real feelings count. Photo, please. NYM W819.

I'm The Nicest, Kindest, Warmest—Lady you'll ever meet. If you are a man (32-48) seriously seeking a pretty, interesting, bright, loving, easy-to-be-with, fun Jewish woman for home and family, let me know. Photo. NYM W827.

Very Pretty, Warm, Sincere—Affectionate Jewish woman, 37, 5'5" and slim, divorced. Seeks sincere man with good qualities and intentions for, possibly, keeps. Note/photo. NYM W816.

Good-Looking MD—Manhattanite, 30, tall, athletic, romantic and sincere. Seeks Jewish, college-educated, slender, tall (5'6" or taller), warm, fun-loving woman, 23-29, for lasting relationship. Include photo. No photophobics please. NYM R593.

Caring, Affectionate, Spontaneous—Somewhat unconventional, well-established male, 43, with sense of humor. Seeks caring, sensitive Manhattan female who believes that TLC and being supportive of your man, in return for same, is a vital part of a good relationship. Please send photo/letter. NYM R583.

Attachable Manhattan Woman—39, seeks openhearted man with tall ladder to help rearrange her life. NYM R592.

Classy, Bright, Very Attractive—And comfortable to be with. Fun, independent, interesting and sensual 40-year-old professional lady (Stephanie Powers resemblance) with great smile, quick mind, spirit of adventure and many interests: travel/beaches, theater/art, tennis/skiing. Seeks successful, sensitive Jewish man, 40's or 50's, with sense of humor, good values, diverse interests. Phone/photo preferred. NYM W802.

Conservative Appearance Masks—Humorous outlook of this emotionally available, intelligent, romantic, single white male professional, 36, 6', 155. Looking for long-term commitment with one sincere, affectionate woman. NYM W818.

Seeking Man, 40-55—Who is, like me, sincere, sensitive, warm, witty. I am non-religious Jewish woman in 40's, professional, with interests in art, music, theater, travel. NYM T046.

Brainy, Voluptuous Blond—30's, usual buzz-word attributes, seeks fun guy for it all. Photo. NYM W799.

Dark-Haired, Fine-Boned—Very pretty *woman, young 33, smart and fun, seeks* The Real Thing with nice-looking, humorous, together guy. NYM R502.

Cute Manhattan Male—Jewish, 23, 5'8", husky, attractive professional, warm, fun, down-to-earth. Seeks attractive, sweet, slim, fun, non-phoney Jewish female. Photo. NYM W824.

Baseline: Happiness—Single white Jewish female, 36, who has made many wonderful changes in her life and reached a fine degree of contentment, wishes to share it all with a sensitive, articulate, attractive man, 36-46. I'm 5', slim, a writer, have light hair, blue eyes and love movies, music, Manhattan and mountains. NYM W822.

Funny, Genuine, Attractive—Jewish male, 34, seeks life partner. Desires warm, pretty, intelligent Jewish female, 26-33. Photo. NYM W798.

Gentle, Smart, Very Attractive—Slim, caring, professional lady, 27, seeks warm, bright, stable, lively, successful man for serious romance. Photo. NYM W823.

Gidget Goes To Wall Street—Outrageous Ivy MBA, 25. Too cute for my own good. Endless energy and enthusiasm. Hoping to be tamed by loving, adventurous gentleman. Note essential/photo preferred. NYM R530.

Handsome NYC Gentleman—Who is 6'3", healthy, youthful 40's, somewhat wealthy and wise. Seeks a stunning, shapely female (Ann-Margret/Victoria Principal/Linda Evans okay - or as good). If you think you are as special and would like to meet your match, prove it. Send a photo and phone number. NYM W820.

Australian—32, 5'6", slim, sexy, witty, articulate, seeks position as corporate wife. You must be a successful businessman and want children. Apply to NYM R586.

Handsome, Fit, Sane—And financially secure male seeks petite, attractive female for fun and adventure. NYM R565.

Very Handsome, Athletic—Italian-American attorney, 32, seeks successful counterpart. If you are refined, attractive inside and out, believe in both a career and a family and think this is a crazy way to meet someone worthwhile, contact me immediately. Phone/note. NYM R587.

Very Pretty, Single Jewish Female—28, 5'7", 120 lbs, fun, loving and family-oriented. Seeks Jewish male counterpart to 36. Photo/phone/note. NYM T037.

Beyond Games—Creative, quality guy, 30's, handsome, smart, worldly, honest, fit and fun. Seeks beautiful, artistic, non-native, 20-35, who's kind, classy, educated, independent and athletic. Phone/photo. POB 6596. NYC. 10128.

The Perfect Rx—Petite, pretty, sweet Jewish pharmacist, 27, warm and caring. Seeking sincere, marriage-minded, Jewish professional man, 26-38. Phone/letter. NYM T040.

Bronx, 6'2", Senior—Slim, secure, retired widower. Own house and car. Seeks tall, very slender, long-legged, romantic, 60's gal. Please send note/photo. Photo optional. NYM W813.

Down-To-Earth—Naturally pretty, 5'8", slim, 40, secure, non-religious, lover of animals, smoker, enjoys the city, country weekends, travel, movies. Seeks counterpart (38-45). Note/photo, please. NYM R564.

Wanted: Vibrant, Vivacious—Voluptuous, 35-40's woman for this warm cuddly, funny NJ/NY professional. NYM R576.

Single White Male, 27—Seeks warm, intelligent female with a very good sense of humor, also enjoys music. NYM T026.

Male, 52—Successful. Wants romance and relationship. NYM R570.

Very Attractive Podiatrist—Non-smoker, 28, slim. Seeks sweet Jewish female with good basic values. NYM K373.

Greatest Catch Of All—Tall, athletic guy (27), funny, incurable romantic "cute accent", seeks beautiful, feminine lady. Photo/phone. NYM R594.

Warm, Attractive Woman—Tall, blue-eyed Manhattanite, 38, loves books, movies, plays, travel, ethnic food. Are you a kind, capable, open man with a good sense of humor and similar interests? Maybe we'd like each other. NYM R540.

Family-Hungry, Artistic—White Christian female wanted by white male, 36, for romantic love-is-forever relationship. NYM R590.

Flash—Fun-loving - Attractive - Successful - Hardworking female looking for a good Jewish man to share times with. Integrity important. Note/phone/photo requested. NYM W828.

32-Year-Old MD—5'll, seeks Jewish female for pal. Photo/bio. NYM W833.

Wanted—Dynamic, intellectual, attractive, successful man, fond of books and ideas, 55-62, by pretty, well-educated Jewish female who loves to talk, travel and take a chance. NYM R567.

Athletic Caucasian Bachelor—NYC professional, 40's, seeks intelligent Oriental/Latin woman (20-35) or female entrepreneur interested in sane, solid companionship/arts/travel. Photo. NYM R521.

Attractive Jewish Male—Mid 30's, seeking intelligent female for long-term relationship. Photo/bio. NYM R572.

Beautiful Brunette—In corporate culture, seeks modern Medici, 35-50, for fine art of everlasting love. NYM R612.

Career-Minded, Attractive Woman—40, Jewish, lives on north shore of LI. Likes tennis, dancing, enjoys laughing, fine restaurants and working. Looking for similiar type of person. NYM R550.

Very Pretty East Side Manhattan Lady—With class, Ivy education, style, who is starting over, seeks caring man, 39-55 (preferably divorced, non-smoker), slim, intelligent, warm and successful, to share a monogamous relationship. I'm 5'5", 116 lbs, lovely figure, divorced, no children. Note/photo appreciated. NYM R589.

Beautiful Jewish Harvard MBA—26, dark hair, green eyes, gorgeous figure. Seeks bright, funny, fit, good-looking, professional Jewish man. Photo/note/phone. NYM R559.

Steering Cupid's Arrow—Lady MD, 32, pretty, Jewish, single, aims for accomplished, attractive man, 30ish, who is warm, perhaps funny. NYM H032.

Attention Please—Self: fun and finesse, beauty and brains, sensitive and sexy. 29, 5'3", brunette, slim. Interests: uncrowded beach, bottle of wine, you and me. Concerts, theater, dancing, dining, Shea, we and others. Sought: attractive and articulate, humorous and honest professional man with values and heart of gold, 30-42 years, 5'9" plus. Agrees friendship is the foundation for love. Note/photo, please/phone. NYM R545.

Irish-Catholic Female Lawyer—Seeks warm, funny, healthy man, 36-56, for all that life brings. NYM R582.

I Want A Girlfriend—29-year-old, white, single male, non-yuppie, good looking, well built, 5'9", 180 lbs, former athlete, now a successful businessman/entrepreneur who has plenty of dates, desires one special female to share an exceptional friendship, romance and possibly more. I'm intelligent, competitive, romantic, interesting, sincere/nice, generous and basically traditional. I enjoy Westchester living, Manhattan nightlife, Westhampton weekends as well as quiet, late night dinners, intimate conversation and holding hands. My special lady should be 18-30-years old, sincere, perceptive, sensitive to a man's needs and beautiful. Please send bio, photo (a must) and a phone number. I'm looking forward to meeting you. NYM R575.

If You Can Look Beyond—My slender hourglass figure and really pretty face to appreciate me for my intelligence, sensitivity, warmth and sense of humor, then I'll know I've found a very special man. I'm 39, incredibly feminine, happily successful in my career and enjoy a sophisticated life style. Please be over 6', 40's-50's, dynamic, distinguished, articulate, witty, considerate and loving. Photo appreciated. NYM W811.

Attractive, Bright Entrepreneur—35, Jewish. Would like to meet, 25-32, single, mature woman who enjoys movies, theater, dining out. Phone/photo/note. NYM R542.

In My Prime—That's what they say about a man in his forties. Looking for that someone special, someone in her late thirties or forties also. I am a non-smoker, live and work in Manhattan. Photo/phone/note appreciated. NYM T034.

I'm A Totally Chaste—Marriage-minded Christian gentleman, concert pianist whose highly romantic, expressive, communicative nature seeks a quality, non-perfect, also never-married lady, 20-37, *with inner/outer beauty, who is as fit,* loving, classy, sexy, loyal and devoted as I am! We like art, music, culture, healthy, intelligent life styles. I'm 35 - look 26. NYM T028.

Wavelength?—Mine is male, 40, 6'2", slim, intellectual tastes, artist's heart, articulate, sardonic sense of humor, ethics - not religion. Yours, I imagine: female (28-35) nonsmoker, tallish, intuitive, smart, tired of predictable men. Together we's be: iconoclastic, passionate couple of style and true substance. NYM T042.

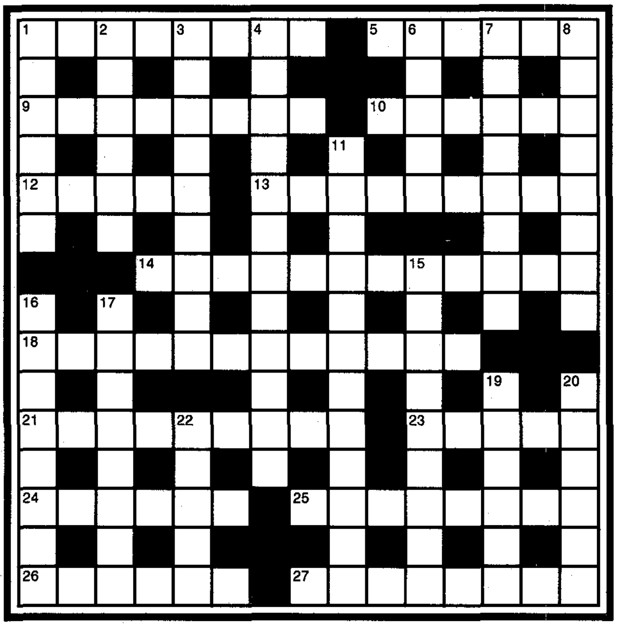
Unique Blithe Spirit—Seeks slim, witty planet earth man, 47-60. NYM R604.

White Male—41, intelligent, wealthy, good-looking and very honest, is tired of single life and seeks nice woman to settle down with. NYM T033.

I Can Cook Too!—I am 46, Jewish, very handsome, successful businessman, incurable romantic, warm, affectionate, giving, spontaneous and sensitive. Have a great sense of humor and am an excellent listener. I deeply believe in: friendship, honesty, family, hugs, laughter, commitment, traditional values, giving and receiving, communicating feelings. I want to: hold hands again, share feelings, hopes and dreams, travel, take country walks in springtime, play in the snow, bake fresh bread, sit by a crackling fireplace. If you are in your 30's, warm, sensitive, loving, very pretty, happy with yourself and are prepared to reach out. . .and take a chance, send photo/note/phone to NYM H037.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS
1 Scientific equipment to find river underground. (4-4)
5 Light wood a mile beyond the plant. (6)
9 Take and digest. (8)
10 It's material to enquire after mother. (6)
12 Theme of novel student read first. (5)
13 Discontinues, with fall indicated. (6, 3)
14 Manual workers getting the better of the regulars on the quiz show? (5-7)
18 Clay pigeon? (6, 6)
21 A habit that's sexy—semitic or otherwise. (9)
23 Fancy this turning red in the morning. (5)
24 Award for getting to the top of Everest? (3, 3)
25 Foreigner involving us in a train smash. (8)
26 Bird's eye view? (6)
27 Lets out this holding, with all the weeds. (8)



DOWN
1 Paths for dogs each side of the river. (6)
2 Seed said to open. (6)
3 Encore! The call that brought a pantomime star to fame in London. (4, 5)
4 Vessel still has climb to negotiate through stormy deep. (8, 4)
6 Humble tar—seasick. (5)
7 Fish unsettled, being followed. (8)
8 Ensure security force comes with fleet. (4, 4)
11 Nurse takes doctor to decrepit hut—tramps and drifters head for it. (7, 5)
15 One date's about to be changed —news briefly passed on by relation. (9)
16 Sacrifice of iron hoop. (8)
17 Greenhorn planted on unproductive area of rocky heights. (8)
19 Bottled spirit a student found to be cordial. (6)
20 Noon-tide changes. (6)
22 One thousand years old? It's a facsimile! (5)

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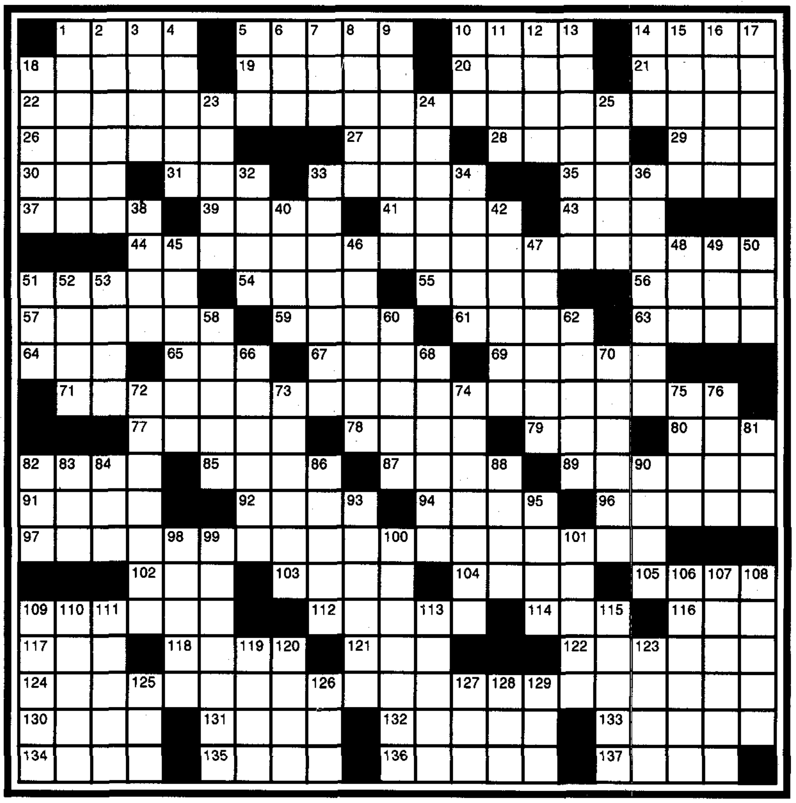
'MISQUOTED BIBLE' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS
1 Covenant
5 Praying figure
10 One of Noah's boys
14 Tarzan's friends
18 —— nothing
19 Hindu ascetic
20 Baseball's Berra
21 Waiting-room call
22 Suggestion to orchard owners
26 Breadwinner
27 Polygraph finding
28 Northern capital
29 Island: Fr.
30 Mrs. Gynt
31 Excavate
33 Coordinates sound and action, in brief
35 Oklahoman
37 Soviet politicos
39 Parlor piece
41 Rebuke to Brutus
43 Columnist Landers
44 Line from a plantation psalm
51 Filmy material
54 Single combat
55 Give the Bronx cheer
56 Fountain order
57 "Marty" portrayer
59 Jacques of a stage title
61 Start phoning
63 Branchling
64 B'klyn campus
65 Coach Parseghian
67 —— -do-well
69 Unrhymed writing
71 Cain's fishy alibi
77 Neural networks
78 Banker's advice
79 —— Lanka
80 Make a pinch
82 Modern jujitsu
85 Kruger or Klemperer
87 Beggars' garb
89 Concert extra
91 Foretoken
92 Other, to Juanita
94 Notorious Hari
96 Alleviated
97 Warning about new tax laws
102 Have it with tonic
103 Vincent Lopez theme
104 Mend holes
105 Chem., biol., etc.
109 Refuse to accept
112 Balms
114 Like Methuselah
116 Physicians' org.
117 Between pie and mode
118 Newsman Sevareid
121 New Deal abbr.
122 Fragrances
124 Where to lead a boozer
130 Operatic prince
131 Utah ski resort
132 Ingenuous
133 Comic Amsterdam
134 Unit of force
135 Come down in buckets
136 Awarded
137 Riding posture

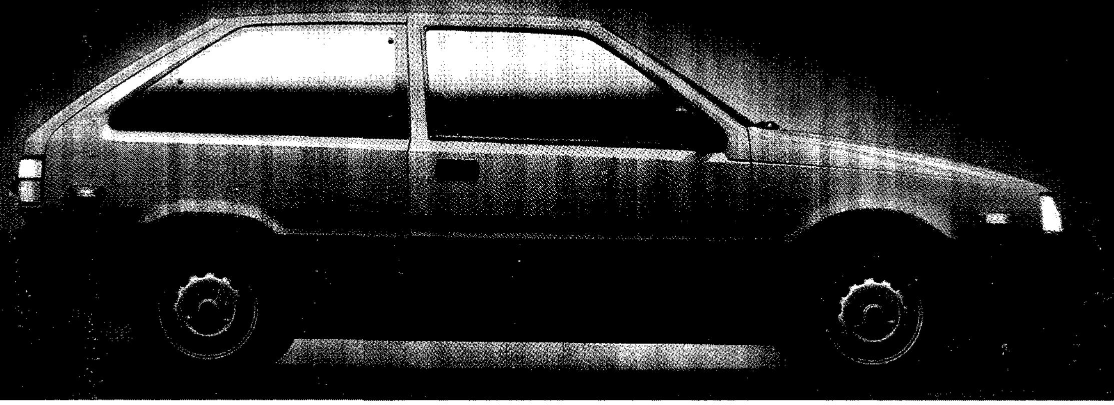
DOWN
1 What we aim to do
2 Lord Tennyson
3 Maize
4 Aligned exactly
5 Frequently: poetic
6 U.K. flyers
7 Half a Heyerdahl title
8 Willy- ——
9 Apprentice
10 A Chaplin
11 —— sapiens
12 Self-images
13 Type of serrated tool
14 Before a B
15 Charlemagne's father
16 Napoleon's lot
17 Beef on the hoof
18 "Fuzzy Wuzzy was ——"
23 Hibernian
24 Drink with ambrosia
25 Lorna of fiction
32 Prod
33 Neighbor of Amalfi
34 Fine fiddle
36 Simple dance
38 Shoe salesman's question
40 Goof
42 Opens, in a way
45 Breadstick seed
46 Armadas
47 Missouri mountains
48 Solemn pledge
49 Entebbe name
50 Trail the pack
51 Mold, as an aspic
52 Song for Sills
53 E pluribus ——
58 "—— Remember" ("Fantasticks" song)
60 Operetta composer
62 France's longest river
66 "—— all right!"
68 Do over
70 Small piano
72 Period of civilization
73 Wickerwork need
74 Kind remembrances
75 Son of Seth
76 Underdone
81 Board's partner
82 Biblical sufferer
83 Swedish river
84 Morning moisture
86 Acrylic fiber
88 Greek arcade
90 "Mama" Elliot
93 Not straight
95 Ethnic hairdo
98 Mashed coarsely
99 Beseech
100 Jewelry-box item
101 Spouse's kin
106 Tourist's tote
107 Turkish inn
108 Impudent
109 Like a mad dog
110 Mournful ode
111 Argo captain
113 —— Lama
115 Perfume measures
119 Run in neutral
120 Quote from
123 Nebraska county
125 Indignation
126 America's uncle
127 Ms. Ullmann
128 First mate
129 Sanctum



Solutions to last week's puzzles appear on page 106.

For the average price of a new car, you can get a Hyundai Excel.

And a spare.*



Since today's average new car costs well over $12,500, the new Hyundai Excel makes twice as much sense.

Because for that much money, you can buy both the 4-Door Excel GL and the 3-Door Excel* that are parked on this page.

Both are reliable, have front-wheel drive, four-wheel independent suspension and a fuel efficient 1.5 liter overhead-cam engine.

The Excels have room enough to fit five. And more standard features than any car in their class. Sensible features, like an electric rear-window defroster, five full-size steel-belted radial tires and reclining bucket seats.

The Excel even offers an option that the average priced car can't.

And that's a second Hyundai Excel.

So call 1-800-826-CARS for your nearest Hyundai dealer.

HYUNDAI

Cars that make sense.

*Based on Mfr.'s sticker price excluding freight, taxes, title and options. Dealer's price may vary.

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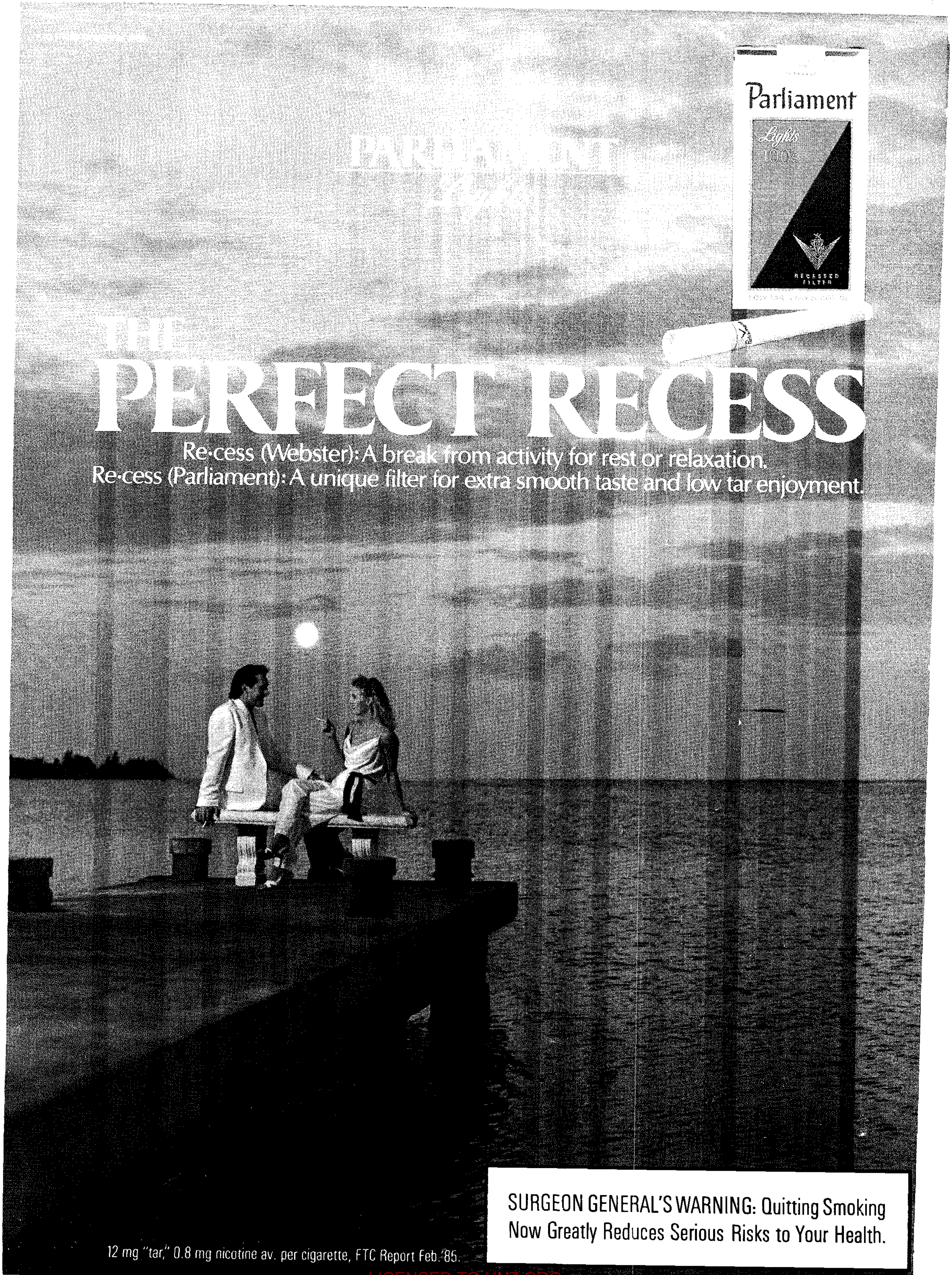
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Re·cess (Webster): A break from activity for rest or relaxation.
Re·cess (Parliament): A unique filter for extra smooth taste and low tar enjoyment.

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12 mg "tar," 0.8 mg nicotine av. per cigarette, FTC Report Feb.'85.